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Editor
Sweta Prajapati

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In Memory.....

The versatile scholar, veteran Indologist and administrator, the Late Prof. Dr. Mukund Lalji Wadekar was born on 9th February 1955. His erudition had obtained recognition from scholars of Indology. His outstanding research publications and scholarly speeches are well known. During his long and successful tenure as the officiating Director, numerous books were published in several series of the Institute, which brought name and fame to the Institute.

Since 2001 he had been editing this Journal in the capacity of Offg. Director of the Institute. Without his leadership, the task of editing and publishing this well established and regular Journal would not have been possible. Most of the articles received for the publication were mostly found incomplete in references, incorrect language, improper diacritical marks and italics. He took his staff to the task to make all the articles acceptable and presentable to the readers. Sometimes even he himself was spending hours in library to confirm the doubtful references. He was not tolerating even a mistake of single *mātrā* in the Journal. Unless and until he checked every minute details, he was not giving print order to the press. He had the insight of detecting the mistakes at a glance. To curtail the repetition, plagiarism and to maintain the quality of research he had constituted an Advisory and Editorial Board also.

This great scholar of uncommon research aptitude left this mortal world on 19th June 2014. After his sad demise, this volume of Journal of Oriental Institute is getting published. During his last days struggling with poor health he had checked the first proof of this issue of the Journal. We, the staff members of Oriental Institute express our indebtedness to him. With heavy heart we are presenting the publication of this issue of Journal of Oriental Institute to the world of scholars in his absence.

Sweta Prajapati
I/C Director

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LAKṢMĪ : ORIGINALLY A MARKED ANIMAL

MADHAVI KOLHATKAR*

Introduction and the problem:

Indian culture is a pantheistic culture. People worship many different deities at one and the same time. Among those Lakṣmī also is a deity or goddess. She is associated with wealth, beauty and auspiciousness and is very important in the pantheon of Indian deities. At the same time it is true that there are very few temples separately dedicated to her and that she is generally and mostly found in Viṣṇu temples accompanying him. Her popularity is seen increasing day by day, especially in the modern industrialized society. The *Dhanalakṣmī-vrata*, i.e. 'the vow of worshipping the goddess Dhanalakṣmī' is becoming more and more popular among the middle class people, both higher and lower, is an obvious example of it. However, that does not mean that she is a modern deity. She is in fact one of the oldest Indian deities. The references to the word are found in the Vedic literature, right from the Ṛgveda (ṚV). It would be interesting to see what the word Lakṣmī means there, whether it has the same meaning or different one; and further, if it is different, then whether they are connected, involving some gradual change.

Regarding the meaning and etymology of the word Lakṣmī it is always said that Lakṣmī is the one who has *lakṣma* 'a mark', i.e. she is the goddess who possesses a mark, the mark of beauty, luck or fortune. Herein an attempt is made to find if it really is the mark of beauty. If so then what it is, and whether it is mentioned in the Vedic literature; and if it is not recorded there, then what is the *lakṣma* after which the Great Goddess has acquired her epithet from the Vedic times.

The meaning of *lakṣman* and *lakṣmī* in the dictionaries :

Before going to the actual texts it would be better to see what meaning the dictionaries assign to the words *lakṣman* and *lakṣmī*. While commenting upon the word *lakṣmī* occurring at ṚV. 10.71.2, *Nirukta* derives the word as *lakṣmīr lābhād vā / lakṣanād vā [lapsyanād vā] / lāñchanād vā / laṣater vā syāt prepsākarmaṇaḥ/ lagyater*

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vā syād āśleṣakarmaṇaḥ / lajjater vā syād aślāghākarmaṇaḥ / "Lakṣmī (mark) is (so called) from obtaining, or from indicating, [or from a desire to obtain], or from marking, or it may be derived from (the root) *laṣ*, meaning to desire, or from *lag*, meaning to cling, or from *lajj*, meaning not to praise," (Tr. By Sarup).

Böhtlingk and Roth [vol.VI., p.470] have given the meanings of *lakṣman* : (von *lag* wie *lakṣa* or *lakṣmī*) 1)*Mal, Merkmal, Marke, Zeichen.* The meanings of *lakṣmī* (von *lag* wie *lakṣma* und *lakṣman*) are given :1), *Merkmal, Zeichen*...2)mit oder ohne *pāpī ein schlimmen Zeichen, bevorstehendes Unglück, Unglück*...3)*ein gutes Zeichen*...4) *Schönheit, Anmuth, Pracht* etc.

In the entry *lakṣma*, Monier Williams [2006, p.892, col.2] has directed to look for the word *devalakṣma* [2006, p.494, col.2] and has stated the meaning: 'characteristic, the brahmanical cord'. In the entry *lakṣmaṇa* [2006, p.892, col.2] are the meanings- 'having marks or signs or characteristics, endowed with auspicious signs or marks, lucky, fortunate. *Lakṣman* according to him [2006, p.892, col.3] is - n. mark, sign, token, characteristic, a good or lucky mark, excellence, a bad mark, stain, blemish and also definition. The word Lakṣmī [2006, p.892, col.3] (f.) nom. *īs*, rarely *ī*; also ifc. As m.f. but n. I cf. *Lakṣmīka*, a mark, sign, token, (with or without *pāpī*) a bad sign, impending misfortune, (but in the older language more usually with *puṇya*) a good sign, good fortune, prosperity, success, happiness, wealth, riches, beauty, loveliness, grace, charm, splendour, lustre. N. of the goddess of fortune and beauty (frequently in the later mythology identified with Śrī and regarded as the wife of Viṣṇu or Nārāyaṇa; according to *Rāmāyaṇa* 1.45.40-43 she sprang with other precious things from the foam of the ocean when churned by the gods and demons for the recovery of the *Amṛta* ... she is also variously regarded as a wife of Sūrya, mother of Prajāpati, of Dharma and Kāma, sister of mother of Dhātrī and Vidhātrī, as wife of Dattātreya;... the good genius or fortune of a king personified ... , royal power, dominion majesty'. The entry *salakṣman* is without any meaning [2006, p.1189, col.3].

Apte's dictionary [1963, p.808, col.2] states regarding *lakṣman* : (lakṣ-manin)1.a mark, sign, token, characteristic; 2. A speck; 3. definition; 4. the chief, principal; 5. a good or bad mark; 6. a pearl. Then under lakṣmī [1963, p.808, col.2] f. [lakṣ I mut ca Un.3.158, 160] 1. fortune, prosperity, wealth, 2. Good fortune, good luck; 3.success, accomplishment, 4. Beauty, loveliness, grace, charm, splendour, lustre; 5. The goddess of fortune, prosperity and beauty, regarded as the wife of Viṣṇu, (She is said to have sprung from the ocean along with the other precious things or 'jewels' when it was churned for nectar by the gods and demons) etc.

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Regarding the etymology of the word Mayrhofer [vol.3, p.83] has suggested 'Zeichen, gutes Zeichen' i.e. 'mark, good mark', ṚV.10.71.2; 'Glück, glückliches Zeichen', i.e. 'luck, lucky mark' (AV.ff.), (these marks) personified, and hence 'die Glücksgöttin, Lakṣmī', i. e. 'the goddess of luck, Lakṣmī'.

The opinions of previous scholars

Scholars have naturally been interested in the origin, nature, development and also in the etymology of the name of Lakṣmī. Various scholars have presented various opinions in this matter. E.g. Oldenberg (1967:46) comments, "Die Verwandtshaft von *lakṣmī* mit *lakṣman* "Zeichen, Merkmal" liegt auf der Hand. ... *lakṣman* ist das äusere Merkmal Glücklicher oder unglücklicher Disposition : *lakṣmī* ist diese Disposition selbst, die durch ein *lakṣman* angezeigt wird oder werden kann."(However in the F.N. to this, he expresses his doubt as, "Dass *lakṣmī* geradezu im Sinne von *lakṣman* stehen kann, bezweifle ich. Das Petersberg Wörterbuch nimmt das fur den ältesten Beleg des Worts an, den einzigen ṛgvedischen (aus jünger Gegend des ṚV.) *bhadraiṣā lakṣmīr nihitādhi vāci* 10.71.2 zu welcher Auffassung ich keinen Anlass finde. Man konnte etwa noch an AV.1.18.1, TS. 2.1.5.2, TB. 2.1.2.2 denken; dass aus diesen Stellen ein wirkliches Zusammenflissen der beiden einander immerhin nachstehenden Vorstellungen folge, glaube ich doch nicht.") Further he continues, "Diese Doppelseitigkeit der *lakṣmī*-vorstellung die stehend in den Beiworten *bhadra, śiva,* besonders *puṇya,* und anderseits *pāpa* zum Ausdruck kommt, tritt dann weiterhin zurück, und es bleibt ausschiesslich oder fast ausschiesslich der günstige Sinn des Wortes. Damit nun ist dieses der Vorstellung der *śrī*, wie wir sie sich entwickeln gesehen haben, ganz nah gerückt. ... So werden sie beide *ārdrā beide padmamālinī genannt.* Die entgegensetzen feindlichen Mächte heissen nicht mehr 'böse *lakṣmī*' sondern *alakṣmī.* ... Die *lakṣmī* ist also jetzt etwas an sich Gutes...Göttin des Glückes und der Schönheit". The summary in English would be, "It is obvious that there is connection between the word *lakṣma,* 'mark' and *lakṣmī*" Then quoting the passage from ŚB. 8.4.4.11; 5.4.3 etc. he concludes, "*lakṣman* is an outer mark either of lucky or fortunate or of misfortunate disposition; and Lakṣmī herself is such disposition which is or which can be shown through a *lakṣman.*" In the footnote to this he adds, "I doubt whether Lakṣmī can directly mean *lakṣman.* The double-sided representation of Lakṣmī, i.e. *bhadra, śiva, puṇya* etc. on one hand and *pāpa* on the other gradually recedes and only the good or auspicious meaning of the word remains." Further he states (p.47), "Both Śrī and Lakṣmī are *ārdrā* and *padmamālinī.* Later the other 'hostile' or 'malignant' part is no more called 'böse' i.e. angry Lakṣmī, but as Alakṣmī (cf. also GobhiGS.(=*Gobhila Gṛhyasūtra*) 4.6.3; Āpamapa.(=*Āpastamba Mantrapāṭha*)1.1.5). Thus

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Lakṣmī basically is the goodness incarnate...and also the Goddess of luck or fortune and beauty". However, as is clear, he has not explained what the marks are, may they be of luck or of beauty.

Gonda (1954:215), hesitates to subscribe to Oldenberg's view and expresses his opinion as, "*Lakṣmī* is an object or a being, the very existence or presence of which means something (auspicious - *puṇyā l.* or evil : *pāpī l.*); a *lakṣman-* is, more vaguely, a token or mark, a fact connected with the external form of beings or objects as perceived by the senses, which may induce man to infer that there is something auspicious, favourable etc. It seems worthy to notice that the feminine polysyllabic *-ī-* stems in Vedic denote, as a rule, beings or objects; part of them refer to power-substances to lead an independent existence: *tandrī* - "weariness"; *nāndī-*"refreshment, bliss...." He further states that AV. 6.141 ...has the word in connection with marks made in the ears of cows: the text, which is included among the *puṣṭika-mantras* is to accompany the ceremony of earmarking cattle for the sake of prosperity. In st.3 the Aśvins are requested to make the *lakṣma* in order to thousand-fold thriving (*poṣa-*)... For Varāhamihira and other post-Vedic authors in general *lakṣmī* denoted "luck, fortune." ... This sense is 'developing' in the Vedic texts: TS.2.1.5.2 ... AiB. 2.40.8 ... "a prospering destiny, a condition of prosperity...." Thus having dealt with the topic in details, Gonda (p.217) concludes, "So Lakṣmī may 'originally' have been the divinity representing the signs, evidence, or prognostications (of luck and prosperity)."

Thieme (KZ. 69) has derived *laṣman* from the root *rakṣ*.

According to Moti Chandra (1949, p.21) "..*lakṣman* is the outward visible sign of a happy or unhappy disposition; Lakṣmī is the disposition itself which is proclaimed or even can be proclaimed by a *lakṣman*. According to AV. (8.115) the human being is born with hundred and one *lakṣman*... The noble conception of Lakṣmī finds expression in such terms as *bhadra*, *śiva* and *puṇya*, while its evil epithet *pāpa* recedes into background, and finally only the auspicious meaning of the term holds the field."

Gerda Hartmann[1] and Meyer have totally opposite views in this regard. According to Hartmann(1933:13 ff.), lakṣmī originally expressed the sense of Alakṣmī alone, and represented a sign, which was evil and unholy without any trace of auspiciousness in it and that Lakṣmī first was the goddess of poverty. Similarly Meyer (1937:2.90) also opines that originally lakṣmī is nothing auspicious but a disease of the crops stuck to the plants, which is like a scar or a mark. He derives the word from the root *lag*. This

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lakṣmī and the other lakṣmī 'der romischen Robigo, der Genie des Getreiderostes', - 'the spirit of dry corn' were originally related to each other. Afterwards, the attributes as disease were transferred to the new divinity called Alakṣmī and the 'auspicious corn-spirit' merged with Śrī and developed into Lakṣmī, the goddess of wealth and fortune.

Dhal in his copious dissertation *Goddess Lakṣmī : Origin and Develpoment* (1978:42) has concluded, "Thus the development of the concept of *lakṣmī* in the sense of prosperity, well-being can be connected with *lakṣma* meaning - sign or symbol. Kālidāsa's use - *lakṣma lakṣmīṃ tanoti* is not accidental. ... That *lakṣma* which was found to bring good luck, prosperity could easily be turned as *lakṣmī*. ...TS. recommends offering of a hornless goat to Brahmaṇaspati; and this hornless goat is designated as *Lakṣmī*, because the particular *lakṣma* of having no horns leads to prosperity and well-being-

kṣurapavir vā eṣā lakṣmī yat tūparaḥ samṛddhyai/[TS.2.1.5.7]

Those particular signs or symbols which are indicative of prosperity, well-being are called *lakṣma* and gradually the term *lakṣmī* itself came to denote prosperity, well-being, opulence etc. The humped back bull which is taken as a sign of prosperity, and which is to bring prosperity to the person, became identified with *lakṣmī*. Similarly the hornless goat which is a sign of prosperity, when sacrificed to Brahmaṇaspati destroys one's enemies, and brings about the prosperity of the sacrificer; the object which served as a symbol or sign (*lakṣmī*) of prosperity subsequently was identified with prosperity."

In AV. 7.115 which is used in a propitiatory rite against Nirṛti, the goddess of death and destruction occur the words *puṇyā lakṣmī* and *pāpī lakṣmī*. Referring to that Dhal concludes, "In the above *Suktas* we mark the development of the concept in two ways, viz. the *pāpī lakṣmī* and *puṇyā, śivā, bhadrā lakṣmī*. The signs or symbols which bring fortune, good luck are designated as *puṇyā lakṣmī*, but the signs which bring bad luck, misfortune and misery are designated as *pāpī lakṣmī*. ... This *pāpī lakṣmī* ultimately became Alakṣmī of the later age, and carried all the evil traits which bring misfortune, misery, bad luck in one's life."

Thus it can be seen that all the scholars agree on one point that *lakṣma* and *lakṣmī* are connected with each other, though the connection and also the nature of the marks do not become clear. Most of them have taken *lakṣma* itself as *lakṣmī*, and to denote one and the same thing. As is mentioned previously, the word Lakṣmī occurs right from the ṚV. It occurs at 10.71.2 as *bhadraiṣāṃ lakṣmīr nihitādhi vāci*, which Palsule (1969:29), translates as "Lakṣmī (is so called) from (her) *lakṣaṇa* i.e.

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bhāsana(shining)(The word *adhi* means she) becomes capable." Also in the *Śrīsūkta*, Lakṣmī is referred to. However, both these occurences are comparatively later. At AB. 2.40 it is said *puṇyā eva lakṣmīḥ puṇyāmeva tat lakṣmīṃ sambhāvayati puṇyāṁ lakṣmīm saṃskurute* / At ŚB.8.4.4.8, there is a general statement as *ye te paśavaḥ puṇyā tā lakṣmayaḥ*. At TS. 2.1.5.7 it is said, *kṣurapavir vā eṣā lakṣmīḥ yat tūparaḥ samṛddhyai* / (Regarding this last citation, as is seen before, Dhal has stated that 'the particular *lakṣma* of having no horns leads to prosperity and well-being,' however, without stating any convincing reason.)

There are some important mythological passages in the Vedic texts, viz. MS., TS. etc., which are important regarding the etymology of the word Lakṣmī. Let us look into the myths occurring there.

Lakṣmī in the Vedic Texts :

The myth in the TS. 2.1.5.1,2 reads : *indro valasya bilam apaurṇot / sa ya uttamaḥ paśurāsīt tam pṛṣṭham prati saṃg[hyodakkhidat / taṃ sahasram paśavo'nūdāyan / sa unnato'bhavad / yaḥ paśukāmaḥ syāt sa etamaindramunnatamālabheta / indrameva svena bhāgadheyenopadhāvati sa evāsmai paśūn prayacchati paśumāneva bhavati unnataḥ bhavati / sāhasrī vā eṣā lakṣmī yadunnato / lakṣmiyaiva paśūnavarundhe / yadā sahasram paśūn prāpnuyād atha vaiṣṇavaṃ vāmanamālabheta / etasmin vai tatsahasramadhyatiṣṭhat tasmādeṣa vāmanaḥ samīṣitaḥ paśubhya eva prajātebhyaḥ pratiṣṭhāṃ dadhāti* / "Indra opened the hole of Vala. (Keith gives Vṛtra outside and Vala into bracket.) He held the back of the one, which was the topmost animal, and pulled it out. Following it came out thousand animals. It became tall. He (i.e. the sacrificer) should offer this tall one to Indra. By that he approaches Indra with his own share. Indra bestows cattle upon him. He becomes the one possessing the cattle. It is tall. This tall one is the thousand-fold Lakṣmī. With this Lakṣmī does he obtain the animals or cattle. When one obtains thousand animals he should offer an animal to Viṣṇu. Upon it did that thousand rested. Hence this dwarf one stretched. It gives support to animals when born."

Similar is the myth at MS. 2.5.3. Thus it reads: *indro vai valamapaurṇot / tataḥ sahasramudait / tasya sahasrasyāgrataḥ kubhra udait / tasmādetaṃ sāhasrī lakṣmīrityāhuḥ yaśca veda yaśca na* / "Indra uncovered (the hole or the hiding place of) Vala. Thousand came up from it. A humped one was the first one to come up among those thousand. Hence that was called thousand-fold Lakṣmī by one who knows and one who does not."

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The same story occurs in KS. also, but there is no reference to Lakṣmī in it. In MS. the word Lakṣmī occurs once again at 4.2.1 as *goṣṭho vai nāma eṣā lakṣmīḥ /* "The cowpen really is this Lakṣmī."

From the above passages it is clear that *lakṣmī* here is a collective noun. The animal which was followed by thousand animals, that male animal is called here as 'thousand-fold *lakṣmī*'. Then what is this *lakṣmī*? Also, if the word is connected with *lakṣman*, then what can it be? One point, however is certain that almost all the scholars already quoted have stated that *lakṣma* itself is *lakṣmī* and that *lakṣmī* is the one having auspicious (and sometimes also inauspicious) marks. In the above passages, however there is no reference at all to any kind of auspicious or inauspicious signs or marks. Hence the question remains unsolved as to what these marks are.

Some Important passages in MS.:

There are some important passages in this regard in the MS., which the previous scholars dealing with *lakṣman* and *lakṣmī* have not taken into consideration. Those might throw some light on our present problem. The fourth *kāṇḍa* in MS. is a *khila kāṇḍa*, 'an appendix'. The second chapter in it is called Gonāmika, i.e.'regarding the names of the cows.' It is unique in the whole of Vedic literature. Gandhe (1976-77:19) has concluded regarding it, "The analysis of the data ... shows us that Gonāmika was essentially a sort of manual of cattle-keeping. ... Its conclusion (?inclusion) in the *Maitrāyaṇī-Saṃhitā* represents the period of transition from cattle-keeping to a mixed economy based on agriculture and cattle-keeping." Regarding agriculture at MS.4.2.2 it is said, *yadā susasyam bhavati atha pratitiṣṭhati yadā na sasyam bhavati atha na pratitiṣṭhati/* "When there is good crop, there is stability and when not, there is instability." It also speaks about some aspects of the life of cowherds and about some of their rites, beliefs and practices. It is in one of such passages that the word *lakṣma* occurs in the context of one such practice, which is to mark the cattle in one's own herd with some specific sign. 'If the cattle are not so marked then they would not come back home,' MS. 4.2.9. It was a sign or mark of identification as well as of ownership. Thus it reads, *yāvatīnām idaṃ karomi bhūyasīnāmevottaraṃ samāṃ kriyāsam iti gavāṃ lakṣma kuryāt bhūyasīnāmeva uttarāṃ samāṃ karoti /* " 'May I do this to more next year than I am doing this year', saying so he marks the cows (or/and bulls). Thus, next year he does this to more cattle." The word *lakṣma* occurs six times in this passage, both separately as well as in compounds. It tells us that the marks were variously made. Each family had a different mark. The cows of Vasiṣṭha were *sthūṇākarṇī*, those of Agastya were *viṣṭyakarṇī*, whereas

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those of Jamadagni were *karkarikarṇī*. It is difficult to understand how exactly the marks were. It is told that no hole should be made on cow's ear, lest they go under the control of Nirṛti.

It is necessary to take into consideration in this context what Burrow has suggested regarding the etymology of the word *lakṣma*, which is quoted by Mayrhofer under the entry *lakṣmī*. It is very significant and noteworthy. However, scholars have not taken cognizance of it. Burrow has derived it from the root *dah* and has commented, "The change of *d* to *la* was a particular characteristic of Eastern Iranian, that is to say, of those Iranians who were most immediately in contact with the Indo-Aryans. In the case of these words there are two possibilities: either the Sanskrit words are due to early borrowing of Eastern Iranian, or possibly the isogloss *l* › *d* may have extended at some time into the Indo-Aryan area, in which case the words are dialect words which have been adopted into the standard language (cf. Lat. *Lacrima* etc.). Ultimately the words are derived from *dah* 'to burn', the original meaning being a mark branded on the horns of cattle, sheep etc. AV. (=Avesta) *daxsa* -Skt. *lakṣa*- still maintains the etymological sense of 'branding'. The relation of AV. *daxsta*- 'sign' to the Skt. participle *lakṣita*- is exactly the same as that between Skt. participle *bhakta* 'food' (‹**bhaksta* and *bhakṣita*- 'eaten'.)" Further he has observed that 'The *Ṛgveda* has only nominal forms: *lakṣa* -, *lakṣman* -, *lakṣmī* meaning 'mark, sign etc.' The form *lakṣita* is not found in the Vedic literature."

What Burrow has stated is right that animals are generally herded with firebrand as a mark of possession, but it is necessary to verify the etymology in the light of the following MS. passage which discusses various ways of marking for herding.

In MS. 4.2.9 it is stated, *krūraṃ vā eṣa paśūnāṃ kurute yo'kṣṇute... na vā etam etā amutrāgacchanti yā anakṣitā iti / tasmādakṣitavyā / na tejanenākṣṇuyād / vajro vai tejanaṃ yattejanenākṣṇuyād vajreṇa paśūnarpayen na śyāmenāyasā krūraṃ tad aśāntam ikṣukāṇḍamapsu vāsayitvā tenākṣitavyās taddhi śivaṃ tac chāntamatho āhur lohitāyaseti taddhi śivaṃ tac śāntam /* "One who mutilates or impairs (the animals) does a cruel thing to the animals. ... But if they are not impaired they do not come back here to him, hence they should be impaired. But one should not impair them by some sharp weapon or instrument. That is as if to submit the cattle with (?to) *vajra*. It should not be done with black iron but red iron. Or a piece of sugarcane should be soaked in water and then with that they should be pierced or impaired. That indeed is auspicious. That is cool." Gandhe (1976-77: 21) has commented on this, "This probably implies that some sort of dye was used, for, marking with mere water would not have been discernible!

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Such marking must have been of a temporary nature - perhaps for some festival in honour of cattle." However, it might not be so. After soaking the stalk in water and thus making it soft it might have been inserted in the ear of the animal. Afterwards it might get fixed in it and is difficult to be removed. That is considered to be *śiva* 'auspicious' and *śānta* 'cool' or 'harmless". Marking the cattle in this way seems to be a normal, universal practice, which is observed even now.

Now it would be clear why the etymology of Burrow cannot be accepted as it is, since it cannot be said with certainty that there is a reference in the text to marking by literally branding, i.e. burning with a fire-brand; and also because there are stated other methods of marking for herding. Hence deriving the word only from the root *dah*, would be an *avyāpaka* 'non-pervasive' derivation. It would not cover the other methods, hence it seems better to derive it from *lakṣ* 'to mark'. AV. 6.141.2,3 also refer to the practice of marking the cattle as,

lohitena svadhitinā mithunaṃ karṇayoḥ kṛdhi /

akartām aśvinā lakṣma tadastu prajayā bahu //

yathā cakrur devāsurā yathā manuṣyā uta /

evā sahasrapoṣāya kṛṇuta lakṣmāśvinā //

where it is mentioned that 'Aśvins marked the ear of the cattle with a copper knife. Making such marks was a practice of all, viz. *devas, asuras* and also human beings. And it was done for thousandfold abundance of cattle.'

The methods of branding an animal:

It would be of some help to know about the ways or devices of identification of animals in general. Regarding it, Banerjee (1991:598 ff.) has stated, "The identity of an animal has to be established soon after its birth. Many dairymen name their cows but do not have any marks for their identification except as they know them. For a small herd the naming of animals may serve the purpose to some extent, but for large farms and moreover with pure breed animals, it is always necessary to put some sort of identification marks on each animal.

Cattle can be marked by ear-tag, tattoo, number-tags attached around the neck or horn chain, branding numbers on horns and hips, ear notches, photograph or by colour sketches.[2]

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Conclusion :

Thus from the above discussion, it becomes clear that *lakṣman* is a mark, a mark of identity and possession done on cattle, a cow, a bull, a sheep or cattle in general, so that they are not lost and come back home. We cannot be sure whether it is branding in the original sense, i.e. burning with a firebrand, but it is surely marking or herding. It is a mark which is common to all the animals of one particular flock or of one particular person. With *lakṣma* the cows or the cattle are marked for possession.

Actually there are at least four scholars who have explicitly mentioned that it is a mark on cattle. As is seen Burrow has said 'the original meaning being a mark branded on the horns of cattle, sheep etc.' With reference to AV. 6.141. 2,3 Gonda has concluded that it 'has the word in connection with marks made in the ears of cows.'

There are two more scholars who have stated that '*lakṣman* is a mark made on an animal for identification and possession. It is a mark of herding or branding (in derivative sense).' While dealing with ṚV.10.10.2, Geldner refers to 10.12.6d, which reads as *salakṣmā yad viṣurūpā bhavāti* and comments, "This mantra related to Tvaṣṭṛ is employed in an animal sacrifice in the rite of touching the dead animal. Similar verse occurs in TS.1.3.10.1 which is *viṣurūpā yat salakṣmāṇo bhavatha.*" He further comments that "what Oldenberg has stated in this regard is right that the *lakṣman* is a mark done on an animal. *lakṣaṇa* also has the same meaning."

The mark helps recognize the animals of one group or of one owner since they bear one and the same mark. Hence *salakṣman* is 'having one and the same mark', i.e. an animal bearing similar mark of a particular flock. *Viṣurūpā* means 'having a different mark' or 'having a mark of a different colour', i.e. an animal or cattle belonging to different group.

Same idea is expressed in the *yajus* which means, "that which had previously the same mark (i.e. which was from the herd of the remaining or surviving animals) should be now of a different mark (i.e. henceforth this animal belongs to the flock of dead animals."

Thus, *lakṣman* is a mark of herding or branding made on an animal and one who has that mark is *lakṣmin*, i.e. an animal, or cattle. None of the four scholars, however, have connected this meaning of the word *lakṣman* with *lakṣmī*. The reason might be - 'while dealing with *lakṣman*, they had the Vedic passages before them, whereas while dealing with the word Lakṣmī, instead of having the Vedic word Lakṣmī, they had Puranic Lakṣmī, the deity before them.' But this is just a guess.

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About the gender of the word:

In connecting *lakṣman* with *lakṣmin* in the sense of having a *lakṣman*, i.e. an animal, or cattle, there might be some difficulty of grammar. According to *taddhita* rules, i.e. the rules regarding forming the derivatives from noun, one possessing a *lakṣman* would be *lakṣmin*, a masculine adjective, the nominative singular form of which would be *lakṣmī*, which is found only in the TS. passage. In all other Vedic texts it is *lakṣmīḥ* similar to that in the later non-Vedic literature. Moreover, the feminine form of it, according to grammatical rules should have been *lakṣmiṇī*, but it is not found to be so. The word *lakṣmī* itself is used in the feminine gender in the TS. passage which reads *sāhasrī vā eṣā lakṣmī yadunnato* / There are two ways to get rid of this difficulty -1. to accept that the form *lakṣmī* is an irregular form for *lakṣmiṇī*, or 2.the word *lakṣmī*, just like the word *gau* was used in the beginning in both the genders, i.e. masculine and feminine; and hence TS. uses the form *lakṣmī* in feminine. It might be due to this difficulty that the *Uṇādi sūtras* state the rule *lakṣer muṭ* for its formation and derive it from the verb *lakṣ* with the suffix *muṭ* added to it.

As is clear from the above discussion, this *lakṣma* is without any attribute. It is neither *puṇya* nor *pāpī*. It is just a mark. The word *lakṣmī* is formed first, which means having the mark or sign (of herding or branding) and then it is qualified with *puṇyā* or *papī*; hence *puṇyā lakṣmī* would mean 'the docile, obedient or disciplined animal', and *papī lakṣmī* would mean 'vitious, mischievous or troublesome animal'. If the AV. hymn 7.115 is translated with these meanings, there would be no difficulty; on the contrary, perhaps it would make more sense.

pra patetaḥ pāpi lakṣmi naśyetaḥ prāmutaḥ pata/
ayasmayenāṅkena dviṣate tvā sajāmasi// 1

yā mā lakṣmīḥ patayalurajuṣṭābhicaskanda vandaneva vṛkṣam/
anyatrāsmatsavitastāmito dhā hiraṇyahasto vasu no rarāṇaḥ// 2

ekaśataṃ lakṣmyo'martyasya sākaṃ tanvā januṣo'dhi jātā/
tāsām pāpiṣṭhā niritaḥ pra hiṅmaḥ śivā asmabhyaṃ jatavedo ni yacha// 3

etā ena vyākaraṃ khile gā viṣṭhitā iva/
ramantām puṇyā lakṣmiryāḥ pāpistā anīnaśam// 4

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Translation by Whitney:

'Fly forth from here, O evil sign (*lakṣmī)*; disappear from here; fly forth from yonder; with a hook of metal(*ayasmaya*)we attach thee to him that hates [us].' 1

'The unenjoyable flying sign that hath mounted me, as a creepar a tree- that, O Savitar, mayest thou put hence elsewhere than on us, being golden-handed, granting good to us.'2

'A hundred and one [are] the signs of a mortal, born from his birth together with his body; the worst of these we sendforth out from here; to us, O *Jātaveda*, confirm propitious ones.'3

'These same have I separated, like kine scattered on a barren (*khila*) let the good (*puṇya*)signs stay; those that are evil have I made disappear.' 4

New Translation:

'O vitious animal, jump forth away from here. Get lost from here and fall forth there. By the hook made of metal (by the mark made by metal?), we attach you to the one who hates us.' 1

'That animal who is liable or about to fall or jump on me as a creeper on a tree. O God Savitar, who has golden hands and who grants us wealth, place it elsewhere away from here.' 2

'One hundred animals are born with this mortal together with his body right from his birth (i.e. he has inherited them?). The most vitious among them we send away from here. May Jātavedas bestow upon us those which are auspicious (i.e. docile or obedient).' 3

'These and these have I separated like the cows separately tied to a peg. May the auspicious animals stay on here happily. Those who are vitious I made them disappear.' 4

About the number:

This meaning would thus fit in where the word occurs in plural, but what about the TS. and MS. passages where it is in singular and a collective noun?

In this regard, one more passage, again from Gonāmika *kāṇḍa* is important which reads, *gaur vai vāk / gaur virāṭ / gaur i*

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ā / gauḥ khalv eva gauḥ / gaur idaṃ sarvam /sarvā ha vā enam etāḥ śrayante ya evaṃ veda / 'The cow indeed is the speech. The cow is the Virāṭ (metre). The cow is the *iḍā*. The cow is indeed the cow. (Or, there is only the cow which is like cow.) The cow indeed is all this. One who knows this, all of these go to him.'

The importance of cow is emphatically asserted here. In the agricultural society *gau* i.e. cow or bull was a very useful, almost an indispensable animal. The whole economy was dependent on it. And this very idea is expressed in the statement *sāhasrī vā eṣā lakṣmī yadunnato /* Here *lakṣmī* has to be translated as the '(thousandfold) property or wealth in the form of *lakṣmī*', 'a herded or branded animal, having the mark of possession on it'.

Thus after removing the grammatical difficulties, the word Lakṣmī in the TS. and MS. passages would mean, **"This group of cattle is as if 'the thousand-fold marked possession'." One's own possession is his wealth or property. Hence, the word here can be translated as 'property' or 'wealth.' Thus the word Lakṣmī which basically means an animal marked, an animal which is branded or herded came to mean wealth and property in general.**

The statement *goṣṭho vai nāma eṣā lakṣmīḥ* also suggests the same meaning. The *goṣṭha* 'the cow-pen' where all the cattle are kept is one's property and wealth, and this wealth afterwards came to be understood as fortune and also auspiciousness. It may not be just a coincidence that the word fortune which has entered into English based on the name of goddess Fortuna, also has both the meanings.

One more point should be noted here. It is a general practice in Indian culture that the performance of any religious rite is started early in the morning after becoming clean and purified having taken a bath. Then how is it that the evening is considered to be the auspicious time of the entry or advent of Lakṣmī in the house, a *goraja muhūrta*? It is due to nothing else but the fact that **Lakṣmī is nothing else but the cattle which come home in the evening.**

If this development of meaning is accepted, many things in Indian languages and culture get explained, e.g., the word *dhanagara* in Marathi. Those who tend the animals and obtain wealth through it are *dhanakaras,* then *dhanagaras,* 'shepherds'. This will also explain the origin of the surname Dhanagare and sheds light on the fact that even though Lakṣmī is a very important deity in the culture why it is that she is selectedly found in the group of gods who are worshipped every day. It also explains the traditional belief that Lakṣmī and Sarasvatī are rarely found together.

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However, at the same time it is also true that in *Maitrāyaṇī Saṃhitā* this division is not very clear. The society at that time being dependent mainly on agriculture and cattle tending, almost everybody would have cattle. They would themselves take care of those. Hence it is that references are found of gifts to Brahmins in the form of cows. It is significant in this regard that in the *Gonamika* chapter, the owner of the cows and the one who performs the rites regarding them is one and the same. The word *Gajāntalakṣmīvaibhava* can also be explained as 'the richness, which can maintain the cattle upto the elephant himself'. Further, when the place of cattle as money or currency was taken up by coins, what is important is *mudrā* 'the mark' or 'the seal'.

This is about the origin of the word Lakṣmī and its meaning in the Vedas. Later in the Purāṇas, Lakṣmī is anthropomorphised, i.e. she is given a human form and later she is deified and made a goddess, the goddess of wealth, beauty, auspiciousness etc.

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MOTHER GODDESSES IN VEDIC LITERATURE

S.N. MOHAPATRA*

I. INTRODUCTION:

Mother goddesses played an important role in the Vedic pantheon. Although their number is quite few in comparison to that of the gods in the *Vedas*, yet their descriptions in different Vedic verses draw a distinct picture in the socio-cultural life of the ancient Āryans. The Ṛgvedic Ārayans ascribed life and human faculties to many objects of the Nature and gave them various names and appellations. Worship of different forces of Nature formed a part of their religious belief. Thus, those divine characters possessed anger, jealousy and benevolence like ordinary human beings. As the mysteries of Nature were inexplicable to the Vedic Āryans, they believed that various divine forces were working behind them.

II. NATURE OF THE VEDIC GODS AND GODDESSES:

The word that is generally used for a deity in the Vedas is *deva* which means bright or shining. Yāska has very rightly derived the word from the roots *div (diptau)* or *dyu (dyotanāt)*[1]. And as such the word *devī* meaning replendant stands for a goddess, being the feminine form of the word *deva* and being derived from the same roots. The term 'god' or goddess, apart from the poetic sense, would be best rendered as 'divine'. A god is generally divine and there is no difference between one god and another. Each god represents all the gods as each god is an encompassing universal principle. The gods are one and many, many in one and one in many. They are unity, duality, multiplicity, totality, as a single fact.[2]

Even after an exhaustive study of the Vedic gods and goddesses, it becomes very difficult to say with certainty as to what they are and what they are not. They contain

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1 *devaḥ dānād, dīpanād dyotanād vā* - Yāska's Nirukta, ed. V.G.Apte, Anandasrama Sanskrit Series, Poona, 1926.

2. David Frawley, *Hymns from the Golden Age*, Motilal Banarasidas, Delhi, 1986, p.11.

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everything including each other; but are not reducible to anything. One cannot even give them a name. A name seems merely a means of their intimation and evocation. As a matter of fact, they have all names and no names at the same time. They are the principle of naming but not the things that can be named. When we name them it is only a symbolic indicator to point out their general character, which is never to be taken literally. As, for instance, Agni, the fire, is not simply the fire in the sense we normally use. It is the energy of transformation, which is essentially the energy of consciousness. It is whatever burns, penetrates, perceives, creates, envisions, wills, aspires and ascends with force. It is symbolically a fire the way we speak of a fire of genius; it is like fire, but it is not simply a fire, even the fire seen by fertile but primitive imagination. It is the principle of light in general. So we can say that Agni is the Sun by day, the moon by night, fire in the home, the stars in the sky, the wind in the atmosphere, lightning in the cloud, whatever has light and heat is a form of Agni.[3]

From a close scrutiny of the character of the Vedic gods and goddesses it appears that most of them are of the same nature and they interpenetrate at many points. However, keeping in view the main thrust of the paper we shall concentrate on the mother goddesses only. Uṣas, Sarasvatī and Pṛthivī are the three prominent Vedic Mother Goddesses. We also have some other nature - goddesses of less significance like Rātrī, Pṛṣṇi, Saraṇyu, Vāk and Iḍā etc. An attempt has been made in this article to discuss the role and significance of those feminine powers as reflected in the Vedic literature.

III. MOTHER GODDESSES

UṢAS: Uṣas is the first and foremost among the mother goddesses for whom maximum number of invocations has been devoted in the Vedas. Keith[4] puts Uṣas under the category of Great-god as against the category of Minor gods. Yāska divides the Vedic gods into three categories and Uṣas is placed under the celestial one[5]. Perhaps this is becasue of the number of hymns attributed to her. As a matter of fact, Uṣas has been invoked in as many as twenty full hymns and the word Uṣas occurs about three hundred times in the Vedic *Saṁhitās*.[6]

3. S.N. Mohapatra, *Concept of Jātavedas in Vedic Literature*, Eastern Book Linkers, Delhi, 2003.
4. A.B. Keith, *The Religion and Philosophy of the Veda and Upaniṣads*, Harvard Oriental Series, Vol.31, Oxford University Press, London, 1925, pp.xiv-xv.
5. *Nirukta* of Yāska, *Daivatakāṇḍa*.
6. Kieth, *op.cit*, p.119.

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The earliest invocation to her as the mother of all gods is found in the first *Maṇḍala* of the *Ṛgveda*[7], where she is epithetised as *mātā* and *viśvavārā* meaning "the mother of gods" and "worshipped by all". Thus the mantra goes:

mātā devānāmaditeranīkam yajñasya ketur bṛhatī vi bhāhi ।
praśastikṛd brahmaṇe no vyucchā no jane janaya viśvavāre ॥ Ṛv, I.113.19

In another Ṛgvedic verse, she is addressed as *mātā gavām ṛtāvarī*[8]. Here, the word *gavām* like its origin *go* can be interpreted in many ways like cow, rays, food, water, speech, wealth etc.[9] Uṣas being *gavām mātā* and *ṛtāvarī* can be considered as a truthful mother and all that the word *go* means according to its context in the Vedas.

Besides, the personification of Uṣas as a maiden ornamented in gay attire reveals her bosom to mortal eyes. She is young, born again and again and yet ancient. She also wastes away the life of the mortal. She shines now and shall shine in the future as in former days. She also shines forth, shortening the days of the human beings. Uṣas on her coming awakes to life men and animals; the birds fly up from their nest and men hunt for their work.

The Dawn stands in closest relation to the Sun, who follows her as a lover. She is the wife as well as the beloved of Sūrya. In another verse, she is described as the mother of Sūrya and yet again as created by him. Her description becomes more mysterious when she is said to be the sister of Āditya Bhaga, the Kingswoman of Varuṇa and the sister, the greater sister of night, from whom, however, she is also born. She is also invoked jointly with her and both are mothers or wives of Sūrya and Agni.[10] Beyond all these, she is also said to be the daughter of the Dyaus and even once she appears as the beloved of Heaven. Besides this, Uṣas is also related with other Vedic deities like Agni, Aśvinau, Moon etc.

SARASVATĪ: Sarasvatī as a mother goddess is invoked in more than fifty verses of the Ṛgvedic hymns. The invocations to goddess Sarasvatī not only characterize her as the goddess of knowledge, but also as the aspects of the natural, physical, spiritual and psychological phenomena. According to Sri Aurobindo, the symbolism of the Veda betrays

7. *Ṛgveda*: 1.113.19; cf. *mātā ca me chandayataḥ samā vaso* (*Ṛgveda:* VIII.1.6).
8. *Ṛgveda*: VI.52.2.
9. *Nighaṇtu: The Naigamakāṇḍa*, ed.L.Sarup, New Delhi, 1982.
10. *Ṛgveda:* X.17.1.

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itself with the greatest purity in the figure of the goddess Sarasvatī. In many of the other gods, the balance of the internal sense and the external figure is carefully preserved.[11] If we have to conceive the history of ancient religious thought as a progression from the physical to the spiritual, from a purely naturalistic to an increasingly ethical and psychological view of nature, we must suppose that the Vedic poets were at least already advancing from the physical and naturalistic conception of the gods to the ethical and the spiritual domains.

Sarasvatī is not only one of the seven rivers of the early Aryan world as described in so many Vedic hymns, she is also the goddess of word (*vāk*) and the divine goddess of inspiration.[12] Sri Aurobindo says that the Vedic seers used the image of water, a river or an ocean, in a figurative sense and as a physical symbol. This is amply borne out by the internal evidence of the Vedic *mantra*-s themselves. In his book *The Secret of the Veda* (Sri Aurobindo Ashram, Pondichery, 1976) he has dealt with this aspect in general and shown that there is a double significance of Sarasvatī. On one hand, she is a gooddess along with Iḍā, Bhāratī and Mahī[13] and, on the other, she is one of the seven rivers (*saptasindhu or saptanadyaḥ*) among the Gaṅgā and Yamunā etc. In one of the Ṛgvedic verses, she is addressed as the greatest river, the most divine goddess and the most affectionate mother with the prayer to give her self expression which refers to the significance or the fame in the society. The verse runs as follows:

ambitame nadītame devitame sarasvati ||
apraśastāi va smasi praśastimamba naskṛdhi || ṚV II 41.16

Goddess Sarasvatī is full of plenitude of life- powers and rich in understanding and is invoked to attend the sacrifice. Sarasvatī purifies by getting rid of all falsehood. She is the power of Truth which we call inspiration. Truth comes to us as a light, as a voice compelling a change of thought and imposing a view discernment of ourselves all around us.

The *mantra* goes thus:

pāvakā naḥ sarasvatī vājebhir vājinīvatī /
yajñam vaṣṭu dhiyāvasuḥ // ṚV I.3.10

11. Sri Aurobindo, *The Secret of the Veda*, Sri Aurobindo Ashram, Pondicherry, 1976, p.7.
12. A.B. Purani, *Studies in Vedic Interpretations*, Chowkhamba Sanskrit Series, Varanasi, 1963.
13. *sarasvatī sādhayantī dhiyaṁ na ilā devī bhāratī viśvatūrtiḥ /*
tisro devīḥ svadhayā barhiredam acchidraṁ pāntu śaraṇam niṣadya //

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Besides, we also find another similar type of verse with a slight modification of words by calling her as the guardian of thoughts:

pra ṇo devī sarasvatī vājebhirvājinīvatī /
dhīnāmavitryavatu // ṚV VI.61.4

It is quite interesting to note here that goddess Sarasvatī has a definite and distinct place in almost all the hymns addressed to Viśvedevāḥ. She is invoked to come over to the sacrificial altar for receiving oblations.[14] Sāyaṇa in his naturalistic and ritualistic interpretations has established Sarasvatī mostly as a scared river who not only purifies the people by its streams but also provides abundant riches to her sacrificers in different forms. But, according to Sri Aurobindo, there emerges a spiritual interpretation from the verses addressed to Sarasvatī as she is not only a goddess or a river but a symbolic representation of higher state of mind, thought, knowledge, truth etc. The following verse may be quoted as an example:

ā no divo bṛhataḥ parvatādā sarasvatī yajatā gantu yajñam /
havaṁ devī jujuṣāṇā ghṛtācī śagmām no vācamuśatī śṛṇotu // ṚV. V.43.11

(From the vast Heaven and from the mountain may Sarasvatī, worthy of sacrifice approach our sacrifice taking frequent delight in our call, full of clarity; may she desiring our words yield happiness.)

Sāyaṇa interprets *parvatāt* as *parvataḥ prīṇanavato vāntarīkṣāt meghāt vā*[15] i.e. the mountain or sky or the cloud and as such this is the natural interpretation of the flowing of a river. But according to Sri Aurobindo, the symbolic significance of 'mountain' stands for two things: height or loftiness and 'solid' or 'hard matter'. And therefore, Sarasvatī is invoked to come from the top of the mountain, the hill of material being, the highest height reached by matter in evolution on earth i.e. from the height of the mental being. Regarding heaven Sāyaṇa comments that there are three levels of the heaven (*santi hi dyulokasya trīṇi parvāṇi*).

Apart from this, another important point which needs to be noted here is that, Sarasvatī is the goddess of whiteness. The colour white is favourite to her and so she is dressed with white garments. Thus, post-Vedic and Purāṇic concept of white complexion

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14. *Ṛgveda:* III.23.4.

15. Sāyaṇa's commentary on *Ṛgveda:* V.43.11.

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of Sarasvatī has its Vedic origin as she is epithetised with the word *śubhrā* (*Ṛgveda:* VII. 96.2).[16] The *mantra* is:

ubhe yatte mahinā śubhre andhasī adhikṣiyanti pūravaḥ /
sā no bodhyavitrī marutsakhā coda rādho maghonām // ṚV. VII.96.2

PṚTHIVĪ: Pṛthivī is the mother goddess which, in spite of not being counted among the great divinities, as categorized by Keith, is variously invoked in the Vedas. She plays a restricted role in the *Ṛgveda* as she is invoked along with Dyaus. She has one independent hymn (*Ṛgveda*: V.84) of her own, and a long and interesting hymn ascribed to her in the *Atharvaveda* (XII. 1). The hymn of Pṛthivī in the *Atharvaveda* is remarkable for its accuracy of enumeration of the sights of the earth rather than for its religious fervour. She is rich in heights, bears the burden of the mountains and supports in the ground for forest trees. She is great, shining and firm and not rightly confined to her element. The *Taittirīya Saṁhitā* and the *Taittirīya Brāhmaṇa*[17] follow the *Ṛgveda* in referring **her name as Pṛthivī meaning extended.**[18] In the funeral hymn (*Ṛgveda* X.18.10) she is appealed to be tender to the dead as to a child and she is called the kind mother earth. The *mantra* is:

upa sarpa mātaram bhūmimetāmuruvyacasam pṛthivīm sūśevām / ṚV. X.18.10ab

IV. SOME MINOR NATURE-GODDESSES:

Besides Uṣas, Sarasvatī and Pṛthivī who are depicted as the principal mother goddesses in the Vedas, we have also some other less significant Vedic goddesses. These goddesses do not have much invocation in the Vedas in comparision to other gods and goddesses. Still their contribution to the development of Vedic mother goddess cult cannot be completely ignored.

Rātrī or night is treated as a goddess in the Vedas and she has been invoked in some Vedic verses. In the *Ṛgveda* (X.127), Rātrī is invoked as the sister of the dawn and the daughter of heaven.[19] But night is conceived here as the bright one which fills

16. *Ṛgveda:* VII.96.2.
17. *Taittirīya Saṁhitā:* VII.X.5; *Taittirīya Brāhmaṇa:* 1.1.3.5.
18. *prathanāt pṛthivīm ityāhuḥ: Nirukta.*
19. *upa te gā ivākaram vṛṇīṣva duhitar divaḥ /*
rātrī stomaṁ na jigyuṣe // (*Ṛgveda:* X.127.8)

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the valleys and the hills and drives away darkness, keeps away the wolf and the thief.[20] Sometimes Night is also invoked jointly with Uṣas as a goddess.

Another goddess who is clearly connected with the Nature is Pṛṣṇi, the mother of the Maruts. More interesting is the figure of Saraṇyu which occurs in a legend in the *Ṛgveda* in which it is narrated that Tvaṣṭā arranged the wedding for his daughter. On this occasion, all the worlds came together. During the wedding, Saraṇyu disappeared and got married to Vivasvat. And later the two Aśvins were born from Saraṇyu.[21]

There is another group of goddesses of whom it can be said that in later *Saṁhitā*-s, they are the deities of natural objects. The *Ṛgveda* leaves their character wholly uncertain and unexplained. They are 1) Rākā who appears in the *Ṛgveda*[22] as a rich and beautiful goddess; 2) Sinivālī, with broad hips, fair arms and fingers, is described as the sister of the gods and is prayed to grant children.[23] Sinivālī is also described in the *Atharvaveda*[24] as the wife of Viṣṇu.

Another deity who plays an important role in the development of the Vedic thought is Vāk or speech. In the famous *Vāgāmbhṛṇīya* hymn of the *Ṛgveda* she describes herself as accompanying all the gods and supporting Mitra, Varuṇa, Indra, Agni and the Aśvins.[25] In another hymn, she has been described as the queen of the gods. This goddess possesses so much of life and reality in the *Ṛgveda* that she can hardly be a mere abstraction and it is important to note here that this is perhaps the reason for which in the *Naighaṇṭukakāṇḍa*[26], she is grouped among the gods of the atmospheric region. Therefore, it is possible that thunder, which in the *Nirukta* appears as the Vāk of the middle region, may be the starting point of the goddess who naturally develops into human speech.

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20. See *Ṛgveda:* X.127.6-7.
21. A.B. Keith, *op.cit.*, p.198.
22. *Ṛgveda:* II.32.7; V.42.12.
23. *Ṛgveda:* II.32.6-8.
24. *Atharvaveda:* VII.46.3.
25. *Ṛgveda:* X.125.1; *cf. ahaṁ rāṣṭrī saṁgamanī vasūnāṁ cikituṣī prathamā yajñiyānām* (*Ṛgveda:* X.125.30; *Ṛgveda:* X.125.5).
26. *Nirukta: Naighaṇṭukakāṇḍa:* XI.27.
27. *Ṛgveda:* VI.16.8; X.70.8 and often in the *Āprī* hymns.

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We have another goddess who owes her genesis to the actual sacrificial food is Iḍā,[28] the offering of milk and butter which occurs several times in the *Ṛgveda*. She bears the attributes *Ghṛtahasta* and *Ghṛtapāda* (butter - handed and butter - footed) which distinctly indicate her nature. Iḍā normally appears with Sarasvatī and Bhāratī. Agni is said to be her son, becasue of his birth from Iḍā's place. A mortal man Pururavas is called Aila[29] because of the fact that he is an offshoot of Iḍā. She is also connected with Urvaśī, with Dadhikrāvan and the Aśvins.[30] She figures in the legend of Manu, who after the flood generated the human race through her. Iḍā is called the daughter of Manu. At the same time she is also styled as the daughter of Mitra and Varuṇa in the *Śatapatha Brāhmaṇa*[31] and *Āśvalāyana Śrauta Sūtra*.[32] It is interesting to note here that in the *Yajurveda*, Iḍā, Sarasvatī and Bhāratī are called as the wives of Indra.[33] Thus, Iḍā is addressed variously in different Vedic verses even though no special *sūkta* is attributed to her.

V. **CONCLUSION:** In conclusion, it can be safely said that in spite of the less number of *sūktas* attributed to the mother goddesses in comparison to those of the gods, they play a significant role in the socio-cultural life of the ancient Vedic Āryans. But it is also quite surprising that in the post-Vedic period, almost all the above goddesses except Sarasvatī lost their importance and as a result of this, they are not found in the idol-worship of the later Hindu religion. The *Vāk-sūkta* which is otherwise called *Devī-sūkta* may be regarded as the origin of most of the later Puraṇic goddesses, as in the Tāntric tradition this *sūkta* plays a very significant role. Therefore, the origin of most of the mother goddess of later period can be traced back to the Vedas albeit with some modifications in their nature and features.

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28. *abhi na ilā yūthasya mātā ≀manmadībhir ūrvaśī vā gṛṇātu* / (*Ṛgveda:* V.41.19).
29. *iti tvā devā ima āhuraila yathemitadbhavasi mṛtyubandhuḥ* / (*Ṛgveda:* X.95.18).
30. See *Ṛgveda:* V.41.19.
31. *Śatapatha Brāhmaṇa:* 1.8.1.8; XI.5.3.5; 1.8.1.27; 14.9.4.27.
32. *Āśvalāyana Śrautasūtra:* 1.7.7.
33. *Yajurveda:* 28.8.

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VIA-NEGATIVA IN THE UPANIṢADS

SINDHU POUDYAL*

Introduction

The task of this paper is to give an analysis of the Vedantic approach to the phenomenon that lies beyond finite human consciousness, namely *Brahman* through an apophatic or negative way[1]. The revival of *via negativa* in contemporary continental thought is not only as an approach to theological language, but also as a way of speaking about a variety of things, especially as a critical language towards the certainties of modernity. So, every philosopher who uses the negative method in contemporary continental philosophy is not speaking about the transcendence of the ultimate phenomenon that cannot be produced in thought and language, unlike the tradition of the negative way, which was emphatically a discourse about God, albeit negatively. Hence the most known name of this way of speaking: negative theology. And yet, the neo-apophatic enthusiasm cannot be blind to the non-western apophatic tradition. When Mortley tells us that "[n]egative theology begins with the speculations of the Greek

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1 Apophatic theology, *via-negativa* or negative way is synonyms' of the term Negativa theology. It is an attempt to understand the phenomena which lies beyond our ordinary means of knowing in terms of what it is not. Raoul Mortley in his essay, "What is Negative Theology?: The Western Originsā holds that, "It denotes a method of knowing the transcendent essence of things, called the Good by Plato, the One by the Neoplatonists, and Father by the Christians. It is a method which places its confidence not in affirming, but denying, and therefore constitutes a use of language which is unique. The *via negativa* uses language against itself, since it negates the positive claims made in language about the nature of things. The ability to organise information, to make claims about things, to use verbs in a positive sense, is called into question. The essence of the method lies in the negating of statements in tended to be of transcendent applicability: the One is not just, not noble, not existent."

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philosophers''[2], we are misled because, as a manner of speaking about transcendence, the negative way was prominent at least among the seers of ancient India much before the Greek sages. The Ṛg Vedic seer, in her/his struggle to articulate the state of things at creation, speaks negatively in X: 129: *''nāsadāsīnno sadāsīttadānīm''* (There was not the non-existent nor the existent then).[3] The Upaniṣads take apophasis as the standard way of speaking about *Brahman*. *Advaita Vedānta* as a classical system of orthodox, that is Vedic, philosophy in India reserved the negative way as the utmost manner of speaking of the one, undifferentiated consciousness. However, this is not to deny that a systematic approach to the negative way is a later achievement, both among the Greeks and the Indians. But in the present study I will try to deal with the Indian approaches to the negative method with reference to the Upaniṣads.

The riddle: Speaking of the unspeakable

The negative way of speaking springs in answer to the limits of speaking of a thing that resists conceptuality and clear expression in language. This is clearly the case with the Upaniṣadic use of the method. *Taittirīya Upaniṣad* II-4-1 says:

> 'That one who knows the joy of *brahman*
> From which speech, along with mind,
> Turns back without winning it,
> Is never afraid.'[4]

Mind and speech are powerless when it is the question of speaking about *Brahman*, which in the Upaniṣadic understanding, is the undifferentiated consciousness that is the foundation of all differentiations into this, that and the other. Unlike Parmenides' One, *Brahman* does not mean the singularity of being and nature, but infinite undifferentiated consciousness that does not have objects; when It does have objects, there are the conscious souls and the world as such. Śaṅkara speaks of Bāṣkali, who asked Bādhva to teach him *Brahman* in his *Brahmasūtra Bhāṣya* 3.2.17. But Bāṣkali got silence for an answer. When pestered, Bādhva answered: "I have already spoken, but you cannot

2 Raoul Mortley, What is Negative Theology?: The Western Origins. In R. J. Mortley and D. W. Dockrill, eds. *The Via Negativa: Prudentia Supplementary*, Vol.1. Auckland, New Zealand: Humanities Press, 1983, 5.

3 Arthur A. Macdonell, *A Vedic Reader for Students*. Madras, India: Oxford University Press, 1990, 207.

4 *The Upanishad*, trans. Valerie J. Roebuck. New Delhi, India: Penguin Books, 2000, 250. All Upaniṣadic quotes are from this translation.

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comprehend. The self is quiescence."[5] That is to say, this Self cannot be described as it is devoid of differences. Any description seems to limit and differentiate the undifferentiated *Brahman*. Hence, the Upaniṣadic seer is caught in a predicament: how to speak of the unspeakable?

Hence, the well-known *mantra* of *Bṛhadāraṇyaka Upaniṣad* (II.3.6): "the symbolic statement, 'not this, not this', for there is nothing - 'not this' - higher than this".[6], III.9.9 calls *Brahman* 'the beyond', and III.9.26 says: "The self is 'not this'. Unseizable, it is not seized; indestructible, it is not destroyed; without clinging, it is not clung to; unbound, it does not suffer, does not come to harm."[7] Again, the state of realization of this *Brahman* is described negatively: "Here a father is not a father, a mother is not a mother, the worlds are not the worlds, the *Vedas* and not the *Vedas*. Here a thief is not a thief, a murderer not a murderer, a Cāṇḍāla not a Cāṇḍāla, a Paulkasha not a Paulkasha, a monk not a monk, an ascetic not an ascetic. There is no following by good, no following by evil, for then he has passed beyond all sorrows of the heart" (IV.3.21).[8]

This way of speaking negatively is widespread in *Bṛhadāraṇyaka*, the oldest of the principal Upaniṣads.

He (Yājñavalkya) said, 'That, Gārgī, is what *Brāhmaṇas* call the imperishable, not thick, not thin, not short, not long, without blood, without oiliness, without shadow, without darkness, without air, without space, without clinging, without taste, without smell, without eye, without ear, without speech, without mind, without light, without breath, without face, without measure, without inside, without outside. It eats nothing, and nobody eats it. (III.8.8).[9]

'The imperishable, Gārgī, is the unseen seer, the unheard hearer, the unthought-of thinker, the unknown knower. Other than this there is no seer; other than this there is no hearer; other than this there is no thinker; other than this there is no knower. On the imperishable, Gārgī, space is woven, as warp and weft' (III.8.10).[10]

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5 *Brahma Sūtra Bhāṣya of Śaṅkarācārya*. Trans. Swami Gambhirananda. Kolkata: Advaita Ashrama, 2009, 614.

6 *The Upanishad*, 40.

7 *The Upanishad*, 68.

8 *The Upanishad*, 81.

9 *The Upanishad*, 61.

10 *The Upanishad*, 62.

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An argument as to why the negative language is preferred over the positive - that is, something in line of a systematic negative theology - is put forward by the great non-dualist of classical times, Śaṅkara. We shall come back to this argument soon, but here our aim is to demonstrate the abundance of speaking negatively about the unspeakable *Brahman* in the Upaniṣads.

It is not only in the *Bṛhadāraṇyaka Upaniṣad* that the negative language is abundant. It is a constant theme in *Kaṭha Upaniṣad*. In the following verse of this Upaniṣad, the emphasis is on the hidden, secretive nature of the transcendent reality. But the verse says that liberation from *saṁsāra* is possible only with knowing what is hidden.

> 'By the study of the *yoga* of the self, the wise one knows as god
> That which is hard to see, that is deeply hidden,
> That lies in a secret place, that rests in the depths, ancient,
> And abandons joy and sorrow. (II.12)[11]

On the other hand, according to verse II.23 the transcendent is said to lie beyond speech, knowledge and human intelligence. It is revealed to the one whom it chooses, though in this Upaniṣad and elsewhere, the chosen one is said to be the one who has achieved concentration. There is no doubt that as it is with negative theology in the western tradition "[n]egative theology is parasitic on positive theology, and will not be able to function until the assertion of positive statements has been carried out."[12] That is, though the *yogin*, the one who has achieved concentration of mind, has set sight on the transcendent, the Upaniṣads are concerned continuously about the failure of language and logical knowledge to demonstrate the ultimate foundation of all knowledge and consciousness.

> 'The self cannot be won by speaking,
> Nor by intelligence or much learning.
> It can be won by the one whom it chooses.
> To him the self reveals its own form. (II.23)[13]

In the following verses, non-dualistic knowing (this is that) is said to be the highest joy which is indescribable. The transcendent is not knowable in any usual way. Everything is known because of it and from it; but it itself is unknowable - it is realized.

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11 *The Upanishad*, 320.

12 Raoul Mortley, *From Word to Silence*, Vol. II, 252.

13 *The Upanishad*, 323.

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'They know that *this* is that -
The indescribable highest happiness.
How could I understand it?
Does it shine, or is it lit by another's light?

'The sun does not shine there, nor the moon and stars.
Lightning does not shine there, let alone fire.
Everything reflects its shining.
Everything is lit by its light. (V:14-15)[14]

The rich imagery and metaphoric language itself is an acknowledgement of the failure of logos in demonstrating the transcendent. The imagery of the land where the sun, the moon and the stars do not shine speaks of the remoteness and the mystery of the transcendent *Brahman*, from whose light everything i.e. known and has being.

It is to be remembered that the constant preoccupation of the Upaniṣads is undifferentiated consciousness, of which it does not have language to speak. And yet the Upaniṣads do not stop speaking; they have words for the unspeakable *Brahman*. They have negative attributes of *Brahman*; they have metaphors and imageries of the mysterious *Brahman* knowledge. According to *Maitrī Upaniṣad* concentration, the process of making the mind steady, is reached when one reaches 'a state without mind, [t]hat is the highest state' (IV:6).[15] This art of killing the mind is the ultimate knowledge and liberation according to this Upaniṣad. "'The rest is multiplication of books;'' that is, the proliferation of positive language. The imagery here is interesting: just as water cannot be made out in water without comparison to something that is not water, like fire cannot be made out in fire, like space cannot be made out in space, the mind that is steady and without objects is freed and cannot be 'made out', cannot be discerned. According to the following verse, mind without objects, cannot be described in speech.

The bliss that the stainless consciousness, washed by concentration,
May have when it has been brought into the self
Cannot be described by speech:
It is experienced directly through the inner organ...

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14 *The Upanishad*, 332.

15 *The Upanishad*, 424.

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For human beings the mind is cause
Of bondage and freedom.
When attached to objects, it brings bondage:
When without object, it brings freedom... (*Maitrī Upaniṣad* IV:6).[16]

The Upaniṣad goes on to praise and pay homage to the objectless consciousness, the peaceful self, the greatest secret, calling it 'unthinkable, immeasurable, [w]ithout beginning or end.'[17] In verse VI:7 the non-dual *Brahman* is said to be that which cannot be spoken. "Where knowledge has become dual one hears, sees, smells, tastes and touches: the self knows all. Where knowledge has become non-dual, freed from object, cause and action, without speech, incomparable, indescribable, what is it? It cannot be spoken."[18] The highest state is not one of more intelligence and understanding; the highest state is where 'intelligence does not stir' (VI:30).[19]

Metaphors of apophasis: Indescribability and trace

It is not that *Brahman* is never described positively in the Upaniṣads. According to *Bṛhadāraṇyaka Upaniṣad* II.1.20, *Brahman* is the source of all being. All worlds, all breaths, all gods, all beings come out of it as web from a spider, as sparks from a fire. *Brahman* is *satyasya satyaṁ* or the truth of the truth, of all that is. The same Upaniṣad's passage III.9.28 describes *Brahman* as consciousness and bliss (*vijñānam ānandam Brahma*). And, probably the most known Upaniṣadic passage that positively describes *Brahman* is: *satyam jñānaṃ anantaṃ Brahma* (*Brahman* is truth, knowledge, and infinity) (*Taittirīya Upaniṣad* II.1). According to *Chāndogya Upaniṣad* III.14.1 one should contemplate *Brahman* as *Tajjalan* - that from which this universe comes to be, goes back into and, that on which it lives. Similarly: "That from which beings are born; by which, being born, they live; into which they enter when they pass on - seek to know that as *Brahman* (*Taittirīya Upaniṣad* III.1)."[20] *Bṛhadāraṇyaka* III.7.1 calls *Brahman* the *antaryāmin*, the inner controller of this world.

It is in order to explain these apophantic statements about *Brahman* that the orthodox Advaita school introduces anything like a theoretical view of the *via negativa*. According to Śaṅkara's explication of *Bṛhadāraṇyaka* II.3.6, *Brahman* is the 'Truth of truth' means that

16 *The Upanishad*, 424.

17 *The Upanishad*, 425.

18 *The Upanishad*, 430.

19 *The Upanishad*, 447.

20 *The Upanishad*, 255.

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Brahman is the Truth of the vital force from which all that is, all that has name and form, originates. But *Brahman* is "free from all differentiations of limiting adjuncts".[21] But can the *Śruti* describe also the nature of the 'Truth'? 'Description is a definite statement about *Brahman*' - a proper katophasis. Can *Brahman* be so described? In Śaṅkara's explication of '*neti-neti*', *Brahman* is not describable in this manner. Hence the famous Advaita classification of *Brahman* as *saviśeṣa* and *nirviśeṣha, saguṇa* and *nirguṇa, apara* and *para,* exploiting the *Bṛhadāraṇyaka* passage II.3.1: "There are two forms of *Brahman*, the shaped and the unshaped, the mortal and the immortal, the still and the moving, the present and the beyond.'[22] Śaṅkara comments on the *'neti neti'* aphorism:

> The two negative particles are for conveying all-inclusiveness through repetition so as to eliminate every specification whatever that may occur to us. Such being the case, the doubt that *Brahman* has not been described is removed. If, on the other hand, the two negative particles merely eliminated just the two aspects of *Brahman* that are being discussed (viz. the gross and subtle), then other aspects of it besides these two would not be described, and there would still be a doubt as to what exactly *Brahman* is like. So that description of *Brahman* would be useless, for it would not satisfy one's desire to know It. And the purpose of the sentence, 'I will instruct you about *Brahman*' (II.i.15), would remain unfulfilled. But when through the elimination of all limiting adjuncts the desire to know about space, time and everything else (that is not *Brahman*) is removed, one realizes one's identity with *Brahman*, the Truth of truth, which is homogenous like a lump of salt, is Pure Intelligence, and is without interior or exterior; his desire to know is completely satisfied, and his intellect is centered on the Self alone. Therefore the two negative particles in 'Not this, not this' are used in an all-inclusive sense.[23]

The negative method is not acceptable to other orthodox schools. Rāmānuja explains '*neti, neti*' as denial of evil qualities in *Brahman.*[24]

Śaṅkara's scheme here is based on a tripartite elucidation of the real. For him, what is ultimately real is "pure intelligence, *cin-mātra*, devoid of all forms", and the ultimately real in this sense in *Brahman* alone, which is 'pure consciousness', 'permanent

21 *The Bṛhadāraṇyaka Upaniṣad with Commentary of Śaṅkarāchārya*, trans. Swami Madhavananda. Almora, India: Advaita Ashrama, 1950, 342.

22 *The Upanishad*, 39.

23 *The Bṛhadāraṇyaka Upaniṣad with Commentary of Śaṅkarācārya*, 345.

24 Harold Coward, *A Hindu Response to Derrida's View of Negative Theology*, 203.

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and not momentary'.[25] The status of the ultimately real - *Brahman* alone - is called *paramārthika sattā* (ultimate reality). The status of that which is empirically real - the world and the empirical ego - is called *vyavahārika sattā* (empirical reality). In fact, there is nothing that is not real; the purely non-real is nothing, which is not. Hence, not even a dream and the objects seen in it, not even an object seen in a perceptual error, like the rope mistakenly seen as a snake at dusk, is absolutely non-real. The status of dream reality is called *prātibhāsika sattā* (ephemeral reality). Hence, there is no error in *Advaita*; there is only the less real, the more real, and the ultimately real. When one level of reality is sublated, the subject of the sublating experience has the experience of something more real. The two lower levels of reality appear phenomenally as something because of the play of *māyā* upon *Brahman*. Through the play of *māyā*, objects are superimposed (*adhyāsa*) on the only reality, *Brahman*. *Māyā* conceals the ultimately real *Brahman*, the only truth, (*āvaraṇa*), and projects world and dream objects (*vikśepa*). It is not only the empirical world and the ephemeral dream-world that is project through *māyā* and its form that affects the individual self (*jiva*) called *avidyā* (ignorance). Even *para-Brahman* itself is projected as *apara-Brahman* or *Iṣvara* (personal God). *Brahman* is an absolutely impersonal conception.

Māyā and the appearance of the world due to it is said to be *anirvacanīya* or indescribable. That is, since it is later sublet by ultimate realization, the world cannot be said to existent, and since it is experienced by the subject, it cannot be said to be non-existent (*sad-asad-vilakṣaṇa*). That which cannot be said to be existent or non-existent, neither, nor both, is said to be *anirvacanīya*. The Advaita theory of error (*khyāti*) is called *anirvacanīya khyāti* because it considers objects of perceptual error as indescribable in the above sense.

Brahman, in the sense of *anirvacanīya khyāti*, is not *anirvacanīya*, for appellations like *sat* (truth), *cit* (consciousness), and *ānanda* (bliss) are attributed to *Brahman*. *Brahman* is real - in fact, the only real. While we cannot describe *Brahman* positively using any attribute and define it, we have to say that *'It Is'*; It is what It Is.[26] ''Nothing exists, however, except *Brahman*. All than can be said, then, of *Brahman* is that *It is*.''[27] And

25 *The Brahma Sūtra: The Philosophy of Spiritual Life*, trans. Sarvepally Radhakrishnan. London: George Allen & Unwin, 1960, 31.

26 One can allude here to the statement of Yahweh to Moses upon his insistence that he ought to tell Pharaoh, the king of Egypt, that he was sent by a god with a name - I am who Am (Exodus 3:14).

27 *The Upaniṣad: Kaṭha, Iśa, Kena, and Mūṇḍaka*, Vol. I, trans. Swami Nikhilananda. New York: Harper and Brothers Publishers, 1949, 33.

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so we cannot say that it is neither real, unreal, both, nor neither, as we speak of the world. However, *Brahman* is *nirguṇa* at the *pāramārthika* level. Even the *saccidānanda* appellation and others like *śāntam-śivam-advaitam/* peaceful-graceful-non-dual (*Māṇḍūkya Upaniṣad,* 7), according to *Advaita* teaching, can only allude to *Brahman* and cannot define It.[28] So, they are metaphors for us to speak of the unspeakable, allegories to speak rather than fall silent. They are pointers toward the ever shadowy trace of *Brahman.* They tell us of the creative force inherent in our language, and not of the inner secrets of *Brahman.*

Hence *Brahman* is *nirguṇa* (qualityless), *nirvikalpa* (changeless), *nirviśeṣa* (distinction less), *nirvikalpa* (unconditioned), *nirupādhi* (unmediated), *arūpa* (formless), a*nanta* (endless), *akśara* (imperishable), *atīndriya* (suprasensual), *vikalpa-śūnya* (indeterminate), *prapañcha-sūnya* (non-plural) and *anirvacanīya* (inexpressible/ indescribable). For the school that upholds the *via negativa, Advaita Vedānta,* the indescribable *Brahman* is the supreme reality that the seeker of truth should seek. This is stated clearly by Śaṅkara in his commentary on the *Brahmasūtra,* I.1.2. He quotes several passages including the following: "Where one does not see another, does not hear another, does not know another, that is abundance (infinity). Where one sees another, hears another, knows another, that is smallness (finiteness). Abundance is immortal; smallness is mortal (*Chāndogya Upaniṣad,* VII:24.1).[29] Passage says that abundance is bliss, and bliss rests not on prosperity or wealth, but on something wholly other, which is *Brahman. Śvetāśvatara Upaniṣad* compares the undifferentiated, inactive, untroubled, irreproachable, unstained *Brahman* to a fire that consumes the fuel that burns it (*Śvetāśvatara Upaniṣad,* VI:19), just like St. John of the Cross, who in *The Living Flame of Love* "likened the soul in search of God to a log of wood which is consumed by fire in which the fire only is operative."[30] The *Brahman* that is achieved in realization is identical with the *Ātman* of the seeker. At the realization of this identity in accordance with the *Śruti*[31] all characterizations cease to exist. Upon this achievement, one does not realize that one has known something, but one realizes that one 'Is It'. So, *Kena Upaniṣad* tells interestingly:

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28 Harold Coward, A Hindu Response to Derrida's View of Negative Theology, 205.

29 *The Upanishad,* 223.

30 *The Brahma Sūtra: The Philosophy of Spiritual Life,* 209.

31 The three most relevant passages are: *Tat tvam asi* /That thou art (Chāndogya Upaniṣad: VI.8.7); *aham Brahmāsmi* /I am Brahman (*Bṛhadāraṇyaka Upaniṣad:* I.4.10); *ayam ātmā Brahma* / this self is *Brahman* (*Māṇḍūkya Upaniṣad:* 2).

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It is thought of by the one to whom it is unthought;
The one by whom it is thought of - he does not know.
It is not understood by the understanders;
It is understood by those who do not understand (*Kena Upaniṣad* II:3).[32]

Since it is always the case that it is *Brahman* that knows in our know, since it is *Brahman* that is the knower, It cannot become an objection of our knowing as we read in *Bṛhadāraṇyaka Upaniṣad* III.4.2: "You cannot see the seer of seeing; you cannot hear the hearer of hearing; you cannot think of the thinker of thinking; you cannot know the knower of knowing."[33] Similarly, in *Bṛhadāraṇyaka Upaniṣad* III.7.23, *Brahman* is spoken of as the *sākśin/* witness that is never seen, knower never known, thinker never thought, and hearer never heard. *Kena Upaniṣad* I:5-9 advises the student to turn her/his attention away from the popular God worshipped in religion, and concentrate, rather, on that which cannot be expressed in speech but by which speech is expressed, that which cannot be thought by the mind but by which mind thinks, that which cannot be seen by the eye but by which the eye sees, that which cannot be heard by the ear but by which the ear hears, and that which cannot be breathed by the breath but by which breath breathes. In *Brahmasūtra Bhāṣya* III.2.2, Śaṅkara categorically states that *para-Brahman* is attributeless and the purport of the *Śruti* is to uphold *Brahman* without any adjuncts as in *Kaṭha Upaniṣad* III.15:

'The one who has seen that which is wordless, untouched, formless, unperishing,
Without taste, too, eternal, without scent,
Beginningless, endless, higher than the great, constant,
Is freed from the mouth of Death.'[34]

While everything empirical is knowable through their qualities, the broadest among them being space and time, *Brahman* is beyond special and temporal attributes, though we often speak of it through spacio-temporal attributes like everlasting, omnipresent etc. In the words of *Kaṭha Upaniṣad* II:14, *Brahman* is different from *dharma* and non-*dharma*, from what is made and unmake, and different from past and future. To defeat the spacio-temporal attributes, *Kaṭha Upaniṣad* IV:10 tells us that *Brahman* is here as well and as there, and there as well as here. There is no variety or plurality or differentiation in *Brahman*. It is *nirupādhi* or uncondioned by space-time adjuncts. Those

32 *The Upanishad*, 306.

33 *The Upanishad*, 55.

34 *The Upanishad*, 326.

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who think in terms of plurality, for them is reserved death and transmigration. In the same Upaniṣad, the verses that follow the one we have cited above, tells us that 'there is nothing various here' and calls *Brahman* the Lord of past and future, today and tomorrow. The final verse of the *Kaṭha Upaniṣad*'s chapter we are considering tells us that the one who understands all these is the silent one, the *muni*, who ceased from speaking. *Brahman* is free from causation, from the limitations imposed by space and time: corruption, transmigration, body, birth, death, finiteness and inconstancy (*Kaṭha Upaniṣad* II:18, and *Bṛhadāraṇyaka* IV.4.20).

Brahman cannot be known and described because It is infinite/ abundant or *bhūma* and the infinite is the abode of perfect bliss. No limited being can experience perfect bliss. Finiteness means suffering and death; infiniteness means bliss, as *Chāndogya Upaniṣad* VII.23.1 says. *Brahman* is One without any duality - *ekam-eva-advitīyam.* When the *Brahman* consciousness dawn there is neither known nor the knower; there is only pure unsullied consciousness within which there is no otherness at all. If this is the case, *Brahman* is not the God of the monotheists, because there still is a knower (the devotee) and the known (the one God).[35] *Brahman* is objectless consciousness - neither god nor demon. If one can still see another, however righteous one is, it means that one has not been liberated, as *Bṛhadāraṇyaka* II.4.14 asks 'where everything in one has become self, how can one speak - and to whom?, how can one think - and of whom?, how can one know - and whom?' *Advaita Vedānta* is not monotheism; it is non-dualism. In it there is no god-human relation. This is perfect religion of the philosopher - nay, it is absolute intellectualism. Does Heidegger's contempt for the ontotheological religion apply to *Advaita Vedānta* ? ''*Causa sui* is the right name for the god of philosophy. Man can neither pray nor sacrifice to this god. Before the *causa sui*, man can neither fall to his knees in awe nor can he play music and dance before this god. The god-less thinking which must abandon the god of philosophy, god as *causa sui*, is thus perhaps closer to the divine God.''[36] Certainly yes, and more severely than the God of western metaphysical theology. In *Advaita Vedānta* there neither the one who prays nor the one who hears prayers; neither the one who sacrifices nor the one who is appeased by the sacrifice; neither the one who plays music nor the God who is pleased with musical harmony; neither the dancer nor the one for whom is dance performed. But *Advaita Vedānta* does allow the concept of inferior *Brahman* or *Iśvara*, before who one can pray

35 *The Upanishad: Kaṭha, Iśa, Kena, and Mūṇḍaka*, trans. Swami Nikhilananda, 35.

36 Martin Heidegger, *Identity and Difference*, trans. J. Stambaugh. New York: Harper & Row, 1974, 72.

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and offer sacrifices, play music and dance. At the mystical level, Advaita speaks of sublation - and sublation even of the personal God of religion. Sublation is nothing but negation; disappearance of what has been as though awakening from a dream.

It is to be noted that we have in Advaita Vedānta - a crystallized and systematized view of the teaching of *para-Brahman* in the Upaniṣads, the *Brahmasūtra*, and in the *Bhagavad Gitā*[37] - the most extreme expression of the negative method. All knowing is a matter of the empirical world; the ultimate reality lies in a realm of unknowability. Every means of describing the indescribable has no value ultimately. Swami Nikhilananda, in the introduction to his translation of the Upaniṣads, speaks of Sri Ramakrishna Paramahamsa, who considered all the scriptures and statements of holy men as polluted "as it were, like food that has come in contact with the human tongue; *Brahman* alone remains unpolluted, because no tongue has been able to touch It. *Brahman* 'cannot be

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37 A passage to be noted in *Bhagavad Gītā* XIII:12-17:

I shall declare that which has to be known,
Knowing which, one attains immortality;
It is the beginningless supreme *Brahman*,
Which is said to be neither existent nor non-existent.

Shining by the function of the senses,
Yet freed from all the senses,
Unattached yet maintaining all,
Free from the qualities yet experiencing the qualities;

Outside and inside beings,
Those that are moving and not moving,
Because of its subtlety This is not comprehended.
This is far away and also near.

Undivided yet remaining as if divided
In all beings,
This is to be known as the sustainer of beings,
Their devourer and creator.

Also This is said to be the light of lights
That is beyond darkness;
It is knowledge, the object of knowledge and that which is to be attained through knowledge.
It is seated in the hearts of all.
(*The Bhagavad Gītā: Twenty fifth Anniversary Edition*, trans. Winthrop Sargeant. New York: State University of New York Press, 2009, 540-545.)

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attained by speech, by the mind, or by the eye' (*Kaṭha Upaniṣad* VI:12).'[38] The emphasis clearly is that *Brahman* cannot be known and described by any human means. The realization dawns when one cease to be typically human, that is, when one achieves the status of *Jīvanmukta*. The imperfect speech regarding the indescribable *Brahman* comes from these *jīvanmuktas*, and that speech is conveyed negatively. Positive language uses imagery and idiom of the empirical world; negative language denies them. And thus that language becomes the perfect language to express the inexpressible.

The seventh verse of the smallest of the thirteen principal Upaniṣads, *Māṇḍūkya*, a hymn on the syllable OM that stands for *Brahman* by relating it to the four states of consciousness (deep sleep or *sūṣūpti*, dream sleep or *svapna*, wakeful or *jāgrata*, and objectless pure consciousness or *tūrīya*) negatively speaks beautifully of the attributeless *Brahman* or *Tūrīya* as not consciousness of the internal world, not consciousness of the external world, not consciousness of both these worlds, not a mass of consciousness, not simple consciousness, not unconsciousness, but it is unseen, inviolable, unseizable, signless, unthinkable, indescribable, non-dual, non-generative, untroubled, non-ominous. Swami Nikhilananda's explication of the negative description of *Brahman* is noteworthy. Such passages:

> [M]ean that *Brahman* is totally indescribable by the tongue and incomprehensible to the mind. Ultimate reality is neither sun nor moon, neither star nor planet, neither god nor angel, neither man nor animal;[39] It is not earth, water, fire, air, or space; It is not an object of sensation; It is completely different from all that is expressed by the tongue or conceived by the mind.[40]

Nikhilananda compares the Buddhist *Śūnyavādins* with the Advaitins. *Śūnyavādins* negate the attributes of things like colour, smell, taste and touch. What remains after such negation for the *Śūnyavādin* is Void or *Śūnyam*. According to Nikhilananda, it is from the same process of negation that the Advaitin derives *Brahman*, which is unknowable and indescribable. But *Brahman* cannot be said to be *Śūnyam* because though it is

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38 *The Upanishad: Kaṭha, Iśa, Kena, and Mūṇḍaka*, trans. Swami Nikhilananda, 29.

39 The reference here surely is the Hindu pantheon, which is sometimes looked down upon as downright polytheism. Swami Nikhilanand reminds his readers that behind the Hindu pantheon there stands a conception of reality which looks at divinities themselves as projections of the ignorant mind.

40 *The Upanishad: Katha, Iśa, Kena, and Mūṇḍaka*, trans. Swami Nikhilananda, 29.

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unknowable it is the basis and the telos of all knowledge. "It is the Consciousness that functions through the senses but cannot be known by them."[41] Lying outside the categories of substance and attributes, we cannot predicate anything of it. But searching after *Brahman* is not a path that leads nowhere; indeed, It is the goal supreme. This search leads to freedom from death (*Kaṭha Upaniṣad* III:15).

As we have mentioned above, *Brahman* is a secret reserved for the bold in the final moment alone of their winning of the identity consciousness: *tat tvam asi*. Human means, even the most scared of them like the *Śrutis*, cannot but turn futile upon *Brahman* realization, though among the six ways of knowing or *pramāṇas* (*pratyakśa*/ perception, *anumāna*/ reasoning, *śabda* or *āgama*/ testimony, *upamāna*/ comparison, *anupalabdhi*/ non-cognition, and *arthāpatti*/ implication), *śabda* is the most authoritative help to gain *Brahman* knowledge. But, like Wittegenstein's ladder, they ought to be rejected upon the ascent to mount of *Brahman* knowledge. As the scriptures say, self-realization cannot be attained by the study of the Vedas, by much hearing of the sacred books, or by sheer intelligence (*Kaṭha Upaniṣad* II:23) - a bold statement indeed. There are more surprises in *Advaita*. It is not only the scriptures that are irrelevant in this manner; ethics itself is irrelevant. In *Bṛhadāraṇyaka* IV.4.22 we read: "'Here I did wrong, here I did right': it overcomes both, and what has been done or not done does not burn it." What is important to liberation is neither so much good works nor so much bad works; rather, what is important are equanimity, self-control, quietness, patience and concentration (*Bṛhadāraṇyaka* IV.4.23). Other-oriented virtues are irrelevant. The path to liberation is not virtuous action but right knowing. Action gathers merits, whether good or bad, and keeps up the cycle of birth and death, whether as good or bad beings. With knowledge, as *Mūṇḍaka Upaniṣad* III.1.3 says, both good and evil are shaken off, and the knower reaches supreme equality. However, as we shall see below, the classical Advaitic interpretation of ethics need not be the last word on the Upaniṣadic message of non-duality and identity of the self with *Brahman* as might be seen in the *Bhagavad Gītā*, and surely in the neo-Vedānta of Swami Vivekananda (1863-1902).

Hence in conclusion we can propose that, while negative theology in its absolute form we see in the *Śūnyavādins*, the Advaitin's *via negativa*, too, is an extreme form of it. When darkness is removed, there is neither day nor night, neither being nor nonbeing (*Śvetāśvatara Upaniṣad* IV:18). The question in *Bṛhadāraṇyaka Upaniṣad* IV.5.15 is the crux of our analysis of the indescribable *Nirguṇa Brahman* of Advaita Vedānta: how can

41 *The Upaniṣad: Kaṭha, Iśa, Kena, and Mūṇḍaka*, trans. Swami Nikhilananda, 30.

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one know the knower? We think that the Upaniṣads too reached the final end of negative theology - the abandonment of language wholesale. As an instrument, negative language makes itself superfluous, and as its logical closure, invites us to abandon the terminologies of being and metaphysics in general. In the western apophatic tradition, the only one to reach this conclusion supposedly was Damascius, the last Neoplatonist in the sixth century of the Common Era.[42] But the Advaitins and the Śūnyāvadins too reached the same conclusion in their own way. Hence, for them neither *Śruti* nor speech, whether negative or positive, is helpful at the stage of identity consciousness, though it is difficult to conclude that they also abandoned the metaphysical language as long as they spoke.

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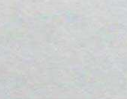

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SIGNIFICANCE OF *ŚIKṢĀ-VALLĪ ANUVĀKA* 11 OF THE *TAITTIRĪYA UPANIṢAD*

S. JENA*

The *Yajurveda-Saṁhitā* or simply the *Yajurveda* happens to be the prayer-book of the *Adhvaryu*-priest. It is the liturgical text guiding the *Adhvaryu* to institute the sacrificial worship. At present we get Saṁhitās of the *Śukla Yajurveda* namely *Kāṭhaka-Saṁhitā, Kaṭha-Kapiṣṭhala Saṁhitā, Maitrāyaṇī-Saṁhitā, Taittirīya Saṁhitā, Kāṇva & Mādhyandin Saṁhitās.* Of these the first four belong to Black *Yajurveda* and the last two are called the white *Yajurveda.*

Generally the Saṁhitā or the Veda is composed in the form of *mantras* or verses, but the appearance of prose passages in certain Saṁhitās of the *Yajurveda* for the first time divides it into two groups-*Kṛṣṇa Yajurveda* and *Śukla Yajurveda.* The Saṁhitā containing the prose passages is called *Kṛṣṇa* or Black *Yajurveda* whereas the Saṁhitā containing the *mantras* is regarded as the *Śukla* or white *Yajurveda.* And thus the *Vājasaneyī Saṁhitā* contains only the *mantras* i.e. the prayers and the sacrificial formulas and it is otherwise known as white *Yajurveda,* but on the contrary the *Kāṭhaka-Saṁhitā, Kaṭha-Kapiṣṭhala-Saṁhitā, Maitrāyaṇī Saṁhitā* and *Taittirīya Saṁhitā* contain discussions on sacrificial rites and performances mixed up with *mantras* for which they come under the group of Black *Yajurveda.*

The *Taittirīya Saṁhitā* or the Saṁhitā in the recension of *Taittirīya* school has a Brāhmaṇa, an Āraṇyaka and an Upaniṣad of the same name in a continuous manner. The *Taittirīya Āraṇyaka* has ten *prapāṭhakas* or chapters and its seventh, eighth and ninth chapters known under the titles *Śikṣāvallī, Brahmānanda-vallī* and *Bhṛgu-vallī* respectively constitute, in fact, the *Taittirīya Upaniṣad.* So the *Taittirīya Upaniṣad* forms an integral part of the *Taittirīya Āraṇyaka* and it has three chapters.

Coming to the first chapter of the *Taittirīya Upaniṣad* we notice that it is known as *Śikṣā-vallī.* Since this chapter contains all the types of instruction or say the wholesome advice that is helpful for human life, it is, therefore, rightly designated as *Śikṣā-vallī.* This *vallī* is sub-divided into twelve *anuvākas* or sections. The eleventh *anuvāka* of

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Sikṣāvallī is an important section. It gives a picture of ancient *gurukulāśrama* and comprises the valedictory address or in other words the parting advice of the preceptor to his outgoing students on the eve of their final departure from his house when their education under his tutelage comes to an end. The relevant text is as follows:

वेदमनूच्याचार्योऽन्तेवासिनमनुशास्ति । सत्यं वद । धर्मं
चर । स्वाध्यायान्मा प्रमदः । आचार्याय प्रियं धनमा-
हृत्य प्रजातन्तुं मा व्यवच्छेत्सीः । सत्यान्न प्रमदितव्यम् ।
धर्मान्न प्रमदितव्यम् । कुशलान्न प्रमदितव्यम् । भूत्यै न
प्रमदितव्यम् स्वाध्यायप्रवचनाभ्यां न प्रमदितव्यम् । देव-
पितृकार्याभ्यां न प्रमदितव्यम् । मातृदेवो भव । पितृदेवो
भव । आचार्यदेवो भव । अतिथिदेवो भव । यान्यनवद्यानि
कर्माणि । तानि सेवितव्यानि । नो इतराणि । यान्यस्माकं
सुचरितानि । तानि त्वयोपास्यानि । नो इतराणि । ये के
चास्मच्छ्रेयांसो ब्राह्मणाः । तेषां त्वयासनेन प्रश्वसि-
तव्यम् । श्रद्धया देयम् । अश्राद्धयाऽदेयम् । श्रिया देयम् ।
ह्रिया देयम् । भिया देयम् । संविदा देयम् । अथ यदि ते
कर्मविचिकित्सा वा वृत्तविचिकित्सा वा स्यात् । ये तत्र
ब्राह्मणाः सम्मर्शिनः । युक्ता आयुक्ताः । अलूक्षा धर्मकामाः
स्युः । यथा ते तत्र वर्तेरन् । तथा तत्र वर्तेथाः । अथाभ्या-
ख्यातेषु । ये तत्र ब्राह्मणाः सम्मर्शिनः । युक्ता आयुक्ताः ।
अलूक्षा धर्मकामाः स्युः । यथा ते तेषु वर्तेरन् । तेषु
वर्तेथाः । एष आदेशः । एष उपदेशः । एषा वेदोपनिषत् ।
एतदनुशासनम् । एवमुपासितव्यम् । एवमुचैतदुपास्यम् ॥
इति एकादशोऽनुवाकः ।

As has been stated before, this is the parting advice of the preceptor to his outgoing students who have already completed their education at his home and are about to depart from his hermitage. The teacher says 'स्वाध्यायान्मा प्रमदः' - don't desist from the study of your own Veda. Truly speaking, the Vedic texts are a contribution to the humanity by our ancient sages and seers. It is these poet-seers who have, in fact, composed them and have added to the growth and development of human knowledge. And thus the Veda (विद् + घञ् = वेदः) turns to be the store-house of knowledge. The pupil who leaves the teacher's house on completion of his study, is supposed to take up a house-holder's life next. So as a house-holder he should not neglect the Vedic study,

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rather he should make a daily habit of reciting aloud his own Veda, he should teach and propagate among others whatever he has learnt from his teacher. This way he can protect and preserve the Vedic knowledge for the benefit of the posterity. With the regular practice of his Veda or the Vedas he can also show due reverence to the ancient sages and seers who stand high in their knowledge of the Veda (सरस्वती श्रुतमहतां महीयताम्) - *Abhijñāna Śākuntala* VII.35). This piece of advice by the preceptor no doubt stands for *brahma-yajña* which is enjoined upon the house-holders by the Smṛtikāras[1], the daily performance of which makes the house-holders free from the debt of the sages.

The preceptor advises the departing disciples- मातृदेवो भव, पितृदेवो भव, देवपितृकार्याभ्यां न प्रमदितव्यम् i.e. "Always honour your mother as a goddess, treat your father as a god, don't be negligent in making offerings to gods as well as the manes." This sort of advice relates, in fact, to the *pitṛ-yajña* and *deva-yajña* which also seem to be obligatory on the part of a house-holder in ancient India. It is through the mother that we are all born; the parents nurture and take care of us in early childhood and make us what we are in life. They really suffer a lot for our sake and their contribution to our life is really immense. Hence it is desired that a house-holder should not forget his parents, grand-parents, in other words the manes; on the contrary he should greatefully remember them all through his life and daily offer libations of water in their honour so that he would be free from the debts of the manes[2]. So like the *deva-yajña,* God has created this vast universe. He has bestowed on us life and longevity. He has, in fact, given us everything- air, water, light, food, clothing, wealth, place to live in and what not. It is through His grace that we are living. So we should express our gratitude to the omnipotent Lord, the sole maker of this unverse by daily adoring and worshipping Him duly. This will enable the house-holder to be liberated from the debt of the gods.[3]

Further the preceptor's advice- "अतिथिदेवो भव i.e. Treat your guest as a god" clearly hints at *nṛ-yajña,* one of the five great sacrifices prevalent in ancient India. An *atithi* or guest reaches the house of a *gṛhastha* without any prior schedule or without fixing any time beforehand. In such a case the *gṛhastha* is unprepared to receive him, but our ancient Smṛti-texts are very serious on this point when they say that under no

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1. पञ्च क्लृप्ता महायज्ञाः प्रत्यहं गृहमेधिनाम् ॥
   अध्यापनं ब्रह्मयज्ञः पितृर्यज्ञस्तु तर्पणम् ।
   होमो दैवो बलिर्भौतो नृयज्ञोऽतिथिपूजनम् ॥ (*Manusmṛti* Ch.3.69,70)

2. *Ibid,* Ch.3.70

3. *Ibid.*

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circumstances an *atithi* or guest should return from the home of a house-holder dishonoured or disrespected; on no occasion he should be ill-treated or mal-treated in the house of a *gṛhastha*. If without proper treatment a guest returns from a house-holder's residence, then the gods are displeased with him. So it is imperative on the part of the house-holder to show proper hospitality to the guest.

The next advice which seems to be important is - आचार्यदेवो भव। यान्यनवद्यानि कर्माणि तानि सेवितव्यानि, नो इतराणि । यान्यस्माकं सुचरितानि तानि त्वयोपास्यानि, नो इतराणि i.e. "Always look upon your teacher as a divinity. Only irreproacheable deeds are to be performed, but not the contrary. You should follow the noble and virtuous actions that proceed from us, but not the opposite." Here a teacher being a human being suffers from some lapses, so it is pertinent when he says that the disciple should imitate or imbibe only his good qualities or good deeds, but he need not follow his bad actions. On the other hand, a teacher always deserves to be venerated by his students. Since he is a man of wisdom and he imparts education in the society and lights up our heart shrouded in darkness, he should be looked upon as a divinity. In fact he is a living god on the earth.

Moreover, advices such as सत्यं वद, धर्मं चर, सत्यान्न प्रमदितव्यं, धर्मान्न प्रमदितव्यं, कुशलान्न प्रमदितव्यं, भूत्यै न प्रमदितव्यम् etc. refer to the code of conduct that one should follow after accepting a house-holder's life. It is a fact that a houlse-holder's life is beset with many a hurdle and hardship. After studentship when one jumps into the domestic circle, one virtually encounters the grim realities of life when one's idealism is gone and noble thoughts thwarted. Very often the house-holder deviates from the path of truth and virtue. So the preceptor makes his disciple very cautious about future events that may lead him astray. He strikes a note of warning to his dear students not to swerve from the path of truth and virtue in any way.

This parting advice of the preceptor is just like a brief convocation address. In this chain of advices the most vital exhortation प्रजातन्तुं मा व्यवच्छेत्सीः "Don't cut off the line of progeny" embodies the very purpose of domestic life and smacks of *gṛhasthāśrama* and *pitṛ-ṛṇa*. Of the four stages of life *gṛhasthāśrama* is the most important. The aim of *gṛhasthāśrama* is to accept a wife, beget children and perpetuate the race. Just as we have our origin from our parents and grand parents, so like we are desired to reproduce off-springs so that the family line will go on uninterrupted. Our remote and immediate ancestors who have left us formerly and recently, are pleased to see when we are blessed with children and our family lineage continues undiminished. The Smṛti-texts say that every one who is born has to pay off three debts-*deva-ṛṇa* (debt due to the gods) *ṛṣi-ṛṇa* (debt due to the sages) and *pitṛ-ṛṇa* (debt due to the manes). Therefore by

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learning the Vedas, offering sacrifices to the gods and begetting a son the man becomes free from *ṛṣi-ṛṇa, deva-ṛṇa* and *pitṛ-ṛṇa* respectively.[4] This thing has been clearly illustrated in the story of Prajāpati Ruci as narrated in the *Garuḍa Purāṇa* I. Chs 88-90 and *Mārkaṇḍeya Purāṇa* Chs. 92-95. Desirous of liberation when the sage Ruci leaves his hearth and home and without love, attachment etc. wanders like a *sanyāsin*, his manes appear before him and convince him that he is not yet free from the three debts due to the sages, gods and to them. And that is the cause of his bondage. So he has to propitiate the gods by uttering *svāhā* aloud, the manes by uttering *'svadhā'* aloud and the created beings and other guests by gifts of food.[5] *Manusmṛti* (Ch. VI.35) emphatically proclaims that after paying off these three debts it is desirable that one should strive for one's final liberation.[6] On the other hand, without the study of the Vedas, without procreating off-springs and without offering the sacrifices if one seeks final liberation (*mokṣa*), he sinks downwards.[7] In the *Viṣṇundharmottara Purāṇa* the same thing has been dilated upon in Part II, Ch.96. 2b-5a.[8]

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4. *Vide* Apte, V.S., - *The Practical Sanskrit English Dictionary*, Vol. 1, p.489
जायमानो ह वै ब्राह्मणस्तिभिर्ऋणवान् जायते
यज्ञेन देवेभ्यः ब्रह्मचर्येण ऋषिभ्यः प्रजया पितृभ्यः इति।
स वै तर्हि अनृणो भवति यदा यज्वा, ब्रह्मचारी, प्रजावानिति

5. स्वाहोच्चारणतो देवान्स्वधोच्चारणतः पितॄन् ।
विभजत्यन्नदानेन भूताद्यानतिथीनपि ॥
स त्वं दैवादृणाद्भ्रंश्यं बन्धमस्मदृणादपि
अवाप्रोषि मनुष्यर्षिभूतेभ्यश्च दिने दिने ॥6
अनुत्पाद्य सुतान्देवानसन्तर्प्य पितॄंस्तथा ।
भूतादींश्च कथं मौढ्यात्सुगतिं गन्तुमिच्छसि ॥7
Garuḍa Purāṇa, Part I, Ch.88.6-8; *Mārkaṇḍeya Purāṇa* Ch. 92.5-7. Here the reading of *Mārkaṇḍeya* is better than that of *Garuḍa*.

6. ऋणानि त्रीण्यपाकृत्य मनो मोक्षे निवेशयेत् । *op. cit.*, VI.35a.

7. अनधीत्य द्विजो वेदाननुत्पाद्य तथा सुतान् ।
अनिष्ट्वा चैव यज्ञैश्च मौक्षमिच्छन्व्रजत्यधः ॥ *Ibid.*, VI.37.

8. देवतानां पितॄणां च ऋषीणां च तथा नरः ॥ 2b
ऋणवान् जायते यस्मात्तन्मोक्षे प्रयतेत्सदा ।
देवानामनृणो जन्तुर्यज्ञैर्भवति मानद ॥3
अल्पवित्तश्च पूजाभिरुपवासैर्व्रतैस्तथा ।
श्राद्धेन पूजया चैव पितॄणामनृणो भवेत् ॥4
ऋषीणां ब्रह्मचर्येण श्रुतेन तपसा तथा । 5a *Viṣṇudharmottara Purāṇa* II.Ch.95.2b-5a.

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In this context the king Duṣyanta, the hero of the drama *Abhijñāna Śākuntala* needs some discussion. In the Dhanamitra episode in the Act VI of the play when the dead merchant on account of his childlessness is to lose all his accumulated wealth that is about to be reverted to the royal treasury, Duṣyanta is reminded of his own fate and in a similar way he thinks that as he has no progeny, no successor, the same will happen to the wealth of Puru's line. Further he opines that there is none after him to offer libations of water to his dead ancestors. Definitely his manes in agony, first fall, wash out their tears with the water offered by him and then partake of the rest.[9] Thus the king's thoughts are in conformity with the age-old Vedic tradition and his firm conviction in the *śrāddha* rites and ceremonies.

Lastly we may conclude that this parting advice as given in the *Śikṣāvallī, anuvāka* 11 of the *Taittirīya Upaniṣad* though very short, is suggestive and instructive. It embodies all the necessary instructions meant for a *gṛhastha,* particularly for those outgoing disciples who, on completion of their education, are about to begin their house-holder's life next.

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9 अस्मात्परं वत यथाश्रुति संभृतानि
को नः कुले निवपनानि नियच्छतीति ।
नूनं प्रसूतिविकलेन मया प्रसिक्तं
धौताश्रुशेषमुदकं पितरः पिबन्ति ।। Abhijñāna Śakuntala, Act VI.25.

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VARDHĀPANAVIDHI IN THE *ATHARVAVEDA* TRADITION

SHILPA SUMANT*

1 Introduction

The *Vardhāpanavidhi* is a rite to be performed on the first birthday of a child. We find the procedure of its performance in the *Gṛhyasūtras (GS)* as well as in various mediaeval treatises.[1] The present article focuses on the description of this rite in the *Atharvaveda (AV)* tradition.

In this article, I wish to present the edited text of passages dealing with *Vardhāpana* available in the *prayoga* manuscripts of both the schools of the AV, the *Śaunaka* and the *Paippalāda*. By presenting English translation of the edited text, I will give the complete account of the rite in the AV tradition. Further, I will discuss the similarities and differences in the performance of this rite in both the schools and will discuss the reasons of its late inclusion in the Atharvavedic tradition.

1.1 Various Names of the *Vardhāpanavidhi*

The names of this rite found in various works are *Varṣavardhana, Vardhāpana, Abdapūrti* and *Māsavarṣavṛddhi*. It is called *Varṣavardhana* and *Vardhāpana* because it is believed that when this rite is performed, the life of a person increases by one year. The names *Abdapūrti* and *Māsavarṣavṛddhi* to this ceremony indicate the period from the birth of a child.

1.2 The *Gṛhyasūtras*

Some *Sūtras* prescribe that the rite should be performed in every month on the

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1. For the general information about this rite, cf. Kane 1941: 258-260.

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tithi (lunar day) of the birth till one year and thereafter every year on the anniversary of the *tithi* of birth throughout a person's life. For instance, *Gobhilagṛhyasūtra* (GGS) 2.8.19-20[2] and *Śāṅkhāyanagṛhyasūtra* (ŚGS) 1.25.10-11.[3] *Baudhāyanagṛhyasūtra* (BGS) prescribes that after completion of a year, every six months, every four months, every season and every month on the birth constellation of a child one has to give offerings of cooked rice for long life.[4] *Kāṭhakagṛhyasūtra* (KGS) prescribes to offer a goat and sheep to Agni and Dhanvantari on this occasion and to feed Brāhmins with food containing a lot of ghee[5]. The rite appears in great details at *Vaikhānasagṛhyasūtra* (VGS) 3.20-21. This text prescribes the rite to be performed on the anniversary of birthday of a child every year. There are oblations of clarified butter to the presiding deity of the *nakṣatra* on which the child was born and which is the principal deity of this rite. There is an offering with *vyāhṛtis* followed by one oblation to Dhātṛ. The *Sūtra* says that the rite of *Vardhāpana* is to be performed to obtain the fruit of *Aśvamedha*[6].

2. The *Śaunaka* School of the *Atharvaveda* and its Treatises

In the *Śaunaka* school of the AV, *Vardhāpanavidhi* is not described in its primary ritual text, the *Kauśikasūtra* (KS). It is neither found in the *paddhati* texts, namely the *Kauśikapaddhati* and the *Ātharvaṇapaddhati*, nor in the old *prayoga* text named the

2. GGS 2.8.19-20: कुमारस्य मासि मासि संवत्सरे सांवत्सरिकेषु वा पर्वसु अग्नीन्द्रौ द्यावापृथिव्यौ विश्वान् देवांश्च यजेत् । दैवतमिष्ट्वा तिथिं नक्षत्रं च यजेत् । "Every month of the boy's birthday for one year and on the *parvan* days of the year, he should sacrifice to Agni and Indra, to Heaven and Earth and to the Viśve Devas. Having sacrificed to these deities he should sacrifice to the *tithi* and *nakṣatra*."

3. एवमेव मासि मासि जन्मतिथिं हुत्वा । ऊर्ध्वं सांवत्सरिकाद्गृहेऽग्नौ जुहोति । "In this manner, after having offered during one year every month, he offers in the domestic fire."

4. BGS 3.7.1-2: आहुतानुकृतिरायुष्यचरुः । संवत्सरे षट्सु षट्सु मासेषु चतुर्षु चतुर्षु ऋतावृतौ मासि मासि वा कुमारस्य जन्मनक्षत्रे क्रियेत । "As an oblation, there is [an offering of] a cooked rice for [long] life. This should be performed every year, every six months, every four months, every season or every month on the birth constellation of a child." The same description can be found at *Āgniveśyagṛhyasūtra* 2.5.3.

5. KGS 36.14: समाप्ते संवत्सरेऽजाविभ्यां वाग्निधन्वन्तरी इष्ट्वा सर्पिष्मदन्नं ब्राह्मणान् भोजयेत् । "After the completion of one year, after offering a goat and a sheep to Agni and Dhanvantari respectively, he should feed the brahmins with food containing ghee."

6. VGS 3.20: अश्वमेधफलावाप्त्यै वर्षवर्धनमिति विज्ञायते । "It is known that the Varṣavardhana [rite] is to be performed for obtaining the fruit of Aśvamedha [sacrifice]."

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Daśakarmāṇi, based on the KS. We find its description in the mediaeval *prayoga* texts. We find its description in two mediaeval *prayoga* texts available in manuscript form.

The first *prayoga*, composed by Raviśaṅkara Dvivedi, a Nāgara Brāhmaṇa from Gujarat in the 18th century CE, is entitled *Atharvavedaprayogabhānu* (*Prayogabhānu* for short)[7]. The second one is the *Vardhāpanaprayoga*.

The *Prayogabhānu* gives the description of this rite on folios 296r11 through 297v7. Each side of a folio contains approximately twelve lines.

The manuscript of the second *prayoga* is from the Gore collection preserved in the Vaidik Samshodhan Mandal (VSM), Pune. The collection was presented by one Gore family, belonging to the *Śaunaka* school of the AV hailing from the Satara district of Maharashtra. The VSM's handwritten catalogue giving the accession number 4231 to this manuscript records its name as *Vardhāpanaprayoga*. Actually, it is a bundle of two *prayoga* manuscripts, namely the *Garbhādhānaprayoga* consisting of eleven folios and the *Jātakarmaprayoga* consisting of 23 folios, written by Gaṇeśabhaṭṭa (Gore).[8] Each side of the folio contains approximately ten lines. We find following three colophons in the *Jātakarmaprayoga* manuscript after completion of the *Nāmakaraṇa*, *Niṣkramaṇa* and *Annaprāśana* rites respectively:

"इति श्रीमन्नृसिंहात्मजेन गणेशभट्टेन अथर्ववेदकौशिकसूत्रानुसारीयनामकरणसंस्कारप्रयोगो लिखितः ।" (13v9-10)

"इति श्रीमन्नृसिंहात्मजेन गणेशभट्टेन अथर्ववेदकौशिकसूत्रानुसारीयनिष्क्रमणसंस्कारप्रयोगो लिखितः ।" (18r10-18v1-2)

"इति श्रीमन्नृसिंहात्मजेन गणेशभट्टेन अथर्ववेदकौशिकसूत्रानुसारीयअन्नप्राशनसंस्कारप्रयोगो लिखितः ।" (21r10-22v1-2)

The *Jātakarmaprayoga* manuscript describes the small rites in the *Jātakarman*, beginning from the *Jātakarman* up to the *Vardhāpana*. The *Vardhāpanavidhi* appears through folios 22v1 through 23v10. The manuscript seems to be incomplete and no final colophon is available. It appears that the *Vardhāpanaprayoga* was copied by Gaṇeśabhaṭṭa from *Prayogabhānu* and this suggests Gaṇeśabhaṭṭa Gore's connection with the Nāgara Brāhmaṇas in Gujarat. However, it is difficult to make a specific statement at this moment in the absence of sufficient evidence.

7 For information on the text and manuscript, cf. Bahulkar 2002.

8 Description of this manuscript appears in Rotaru *forthc.*

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2.1 Text[9] and Translation of the *Vardhāpanaprayoga* in the *Śaunaka* School

अथ वर्धापनप्रयोगो लिख्यते ।

आदित्यपुराणे ।

सर्वैश्च जन्मदिवसे स्नानमङ्गलवारिभिः ।
गुरुदेवाग्निविप्राश्च पूजनीयाः प्रयत्नतः ॥
स्वनक्षत्रं च पितरस्तथा[10] देवाः प्रजापतिः[11] ।
प्रतिसंवत्सरं यत्नात् कर्तव्यश्च महोत्सवः ॥[12]
स्वनक्षत्रं स्वनक्षत्रदेवता । स्वनक्षत्रं वित्तपश्चेति वा[13] पाठः । तदा वित्तपः कुबेरः ।

अथ[14] प्रयोगः । प्रतिवर्षं जन्मदिने सौरमानेन जन्मनक्षत्रे वा यजमानः पूर्वाह्णेऽभ्यङ्गेन[15] स्नात्वा सर्वौषधीयुतजलपूरितकलशं संपूज्य तदुदकेन स्नातः । शुक्लाम्बरधरो यथाविभवमलङ्कृतो विधिवत् स्वस्तिवाचयित्वा[16] दूर्वाहोमं मृत्युञ्जयमन्त्रेण कुर्यात् । ब्रह्म जज्ञानमव्यसश्चेति पठित्वा देशकालौ संस्मृत्य[17] । ममाब्दान्तजन्मदिवसे आयुरभिवृद्धिद्वारा श्रीपरमेश्वरप्रीत्यर्थं दूर्वाहोमं करिष्ये । तदङ्गत्वेशपूजनं स्वस्तिपुण्याहवाचनं मातृकापूजनं नान्दीश्राद्धं च करिष्ये ।[18]

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9 Here, the text is presented on the basis of the mentioned two manuscripts. I have not reported simple corrections such as interchanging of long and short vowels, *anusvāra* used for nasals etc., made in the edition.

10. पितरस्तथा] em., पितरं तथा PraBhā, पितरंस्तथा VardāPra.

11. देवाः प्रजापतिः] em., देवं प्रजापति PraBhā, देवप्रजापतिः VardāPra.

12. The verses quoted here, ostensibly from the *Ādityapurāṇa*, are also found in *Nirṇayasindhu* (p. 289) and this text too, declares them as being cited from the *Ādityapurāṇa*. *Vīramitrodaya Saṃskāraprakāśa* (p. 287) attributes these verses to Śaunaka and after quoting the verses adds *ity di purāṇavākye*. It is possible that this has become *ity ādityapurāṇavākye* in our text.

13 वा] PraBhā, om. VardhāPra.

14 अथ] PraBhā, om. VardhāPra.

15 पूर्वाह्णेऽभ्यङ्गेन] PraBhā, पूर्वाह्णेभ्यङ्गनं VardhāPra.

16 This form has been retained as it might be a priestly form for *svastiṃ vācayitvā* or *svastivācanam kārayitvā*.

17 ब्रह्म जज्ञानमव्यसश्चेति पठित्वा देशकालौ संस्मृत्य] PraBhā, आचम्य प्राणानायम्य देशकालौ स्मृत्वा VardhāPra.

18 तदङ्गत्वेशपूजनं स्वस्तिपुण्याहवाचनं मातृकापूजनं नान्दीश्राद्धं च करिष्ये ।] PraBhā, तदङ्गगणपतिपूजनं. स्वस्तिपुण्याहवाचनं VardhāPra.

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अन्यत्र तु वर्षपर्यन्तं प्रतिमासम् । ततः प्रतिवर्षम् । माङ्गल्यस्नानं कृत्वा । कुमुदादिदेवताः[19] संपूज्य । यथाशक्ति ब्राह्मणभोजनं दक्षिणां च दत्त्वा । सुवासिनीभिर्नीराजितो धृतनूतनवस्त्रो ब्राह्मणीभ्यः[20] शिशुभ्यश्च चापूपपूरिकाः साज्याः कुमुदादिप्रीतये आयुर्वृद्धये च वायनानि दद्यात् । जन्मर्क्षदेवताप्रीतये[21] च दद्यात् । वर्षान्ते सुदृढद्वादशवंशपेटिकासु मोदकादिखाद्यं[22] निधाय नूतनवस्त्राच्छादिताः[23] पेटिका जीवत्पतिपुत्राभ्यो दद्यात् । आशीशो गृह्णीयात् । इदं सर्वं जीवन्ती मातैवापत्यायुषे कुर्यात् ।

ग्रन्थान्तरे तु । गणेशं ग्रहानिष्टदेवतां मार्कण्डेयं च प्रपूज्य प्रार्थयेत् ।

मार्कण्डेय नमस्तेऽस्तु[24] सप्तकल्पान्तजीवन ।
आयुरारोग्यसिद्धार्थं प्रसीद भगवन् मुने ॥
चिरंजीवी यथा त्वं तु मुनीनां प्रवर द्विज ।
कुरुष्व मुनिशार्दूल तथा मां चिरजीविन् ॥

ततः ।

मार्कण्डेय महाभाग सप्तकल्पान्तजीवन ।
आयुरारोग्यसिद्धार्थं प्रसीद भगवन् मुने ॥
चिरंजीवी यथा त्वं तु मुनीनां प्रवर द्विज ।
कुरुष्व मुनिशार्दूल तथा मां चिरजीविन् ॥

ततः ।

मार्कण्डेय महाभाग सप्तकल्पान्तजीवन ।
आयुरारोग्यसिद्धार्थमस्माकं वरदो भव ॥
सतिलं गुडसंमिश्रमञ्जल्यर्धमितं पयः ।
मार्कण्डेयाद्वरं लब्ध्वा पिबाम्यायुर्विवर्धये ॥

इति सतिलगुडमञ्जल्यर्धमितं दुग्धं पिबेत् ।

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19 कुमुदादिदेवताः] PraBhā, कुमुदादिदेवता VardhāPra.

20 ब्राह्मणीभ्यः] VardhāPra, ब्राह्मणेभ्यः PraBhā.

21 जन्मर्क्षदेवताप्रीतये] VardhāPra, जन्मर्क्षदौवताप्रीतये PraBhā.

22 मोदकादिखाद्यं] em., मोदिकादिखाद्यं PraBhā, मोदकादिखाद्य VardhāPra.

23 नूतनवस्त्राच्छादितः] PraBhā, नूतनवस्त्राच्छादिता VardhāPra.

24 नमस्तेऽस्तु] PraBhā, नमस्ते तु VardhāPra. The verses occur with some minor variant readings at *Kṛtyaratnākara*, p. 541.

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अश्वत्थामा बलिर्व्यासो हनुमांश्च[25] विभीषणः[26] ।
कृपः परशुरामश्च सप्तैते चिरजीविनः ॥
सप्तैतान् संस्मरेन्नित्यं[27] मार्कण्डेयमथाष्टमम् ।
जीवेद्वर्षशतं साग्रमपमृत्युविवर्जितः[28] ॥

इति वचनादश्वत्थामादौ मार्कण्डेयान्तानष्टौ स्मरेत् । इदं च वर्धापनं यदि जन्मदिवसो संक्रान्तस्तदा शुद्धमासे[29] एव कार्यं न त्वधिके कार्यमिति[30] ।

Translation

Now, the *Vardhāpanaprayoga* is written.

[As is narrated] in the *Ādityapurāṇa*-

> "On the birthday, everyone should [have] holy bath-water and should diligently pay homage to the elders, gods, brāhmins, [the deity presiding over one's] own constellation, parents and god Prajāpati. And on each anniversary, zealously one should arrange a big celebration."

One's own constellation means the deity presiding over [one's] own constellation. Or the [variant] reading is *svanakṣatraṃ vittapaśca*. Then *Vittapa* means Kubera [i.e., the god of wealth].

Now, [follows] the procedure. Every year, on the birthday according to solar year or on the birth constellation, in the early morning, the performer having inunction, having worshipped a water-pot containing the *Sarvauṣadhis* [all medicinal herbs][31] should bathe with that water. [He, who has] put on white garments [and] ornaments according to

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25 हनुमांश्च] PraBhā, हनुमानश्च VardhāPra.

26 विभीषणः] em., विभीषणः PraBhā, VardhāPra.

27 संस्मरेन्नित्यं] PraBhā, संस्मरेनित्यं VardhāPra.

28 अपमृत्युविवर्जितः] VardhāPra, अल्पमृत्युविवर्जितः PraBhā.

29 तदा शुद्धमासे] VardhāPra, तदा शु (भे) मासे PraBhā.

30 After this PraBhā has the following colophon: इति श्रीमदथर्वगृह्यसूत्रप्रयोगभानौ षट्पन्नागरद्विवेदीरविशंकरकृते वर्धापनप्रयोगरश्मिः षष्ट्योयम्. The VardhāPra ends with following words: इति वर्धापनप्रयोगः । श्रीपरमेश्वरः प्रीयताम् ।

31 *Caturvargacintāmaṇi* (part 1, pp. 110-11) enumerates these ten herbs in the following verse: कुष्टं मांसी हरिद्रे द्वे मुरा शैलेयचन्दनम् । वचा चम्पकमुस्तश्च सर्वौषध्यो दश स्मृताः ॥

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financial condition, having made [Brāhmins] properly proclaim the [formula of] well-being, having tied *Kautuka*,[32] should perform a *Dūrvā* sacrifice with the recitation of the *Mṛtyuñjayamantra*.[33] Having recited *brahma jajñānam* (ŚS 4.1.1) and *avyasaśca* (ŚS 19.68.1) and having taken into mind the place and time, [should proclaim the intention as follows]- On my birth anniversary by way of increasing the life-span, I shall perform *Dūrvā* sacrifice for pleasing the Lord. As its component procedure, I shall perform *Gaṇeśapūjana* (worship of Gaṇeśa), *Svastivācana* and *Puṇyāhavācana* (proclamation of well-being and auspicious day) and *Nāndiśrāddha* (Ancestor worship on auspicious occasion)[34].

Elsewhere [it is recommended that this rite is to be performed] every month up to [the completion of] one year and thereafter every year. After performing the auspicious bath, worshipping the deities such as the Moon,[35] feeding the Brāhmins and offering donations as per capacity, having been irradiated with lamps by auspicious women, wearing a new garment, one should offer gifts of *Apūpas* (sweetmeats), *Pūrikās* (fired bread) with ghee to Brāhmin women and children. To please the deities such as the Moon etc. and for increase of life-span one should donate gifts. And one should donate to please the deity presiding over the birth constellation. At the completion of one year, having placed edibles such as *Modakas* (sweet-balls) in twelve sturdy bamboo-baskets, he should give the baskets covered with a new garment to ladies whose sons are alive. He should obtain [their] blessings. Only alive mother should perform all this for the long life of offspring.

But in other treatises [it is prescribed that] having worshipped one should pray to Gaṇeśa, planets, tutelary deity and Mārkaṇḍeya.[36]

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32 *Caturvargacintāmaṇi* (part 1, p. 110) enumerates these nine substances called *Kautuka* in the following verse: दूर्वा यवाङ्कुराश्चैव वालकं चूतपल्लवाः । हरिद्राद्वयसिद्धार्थशिखिपत्रोरगत्वचः । कङ्कणौपधयश्चैताः कौतुकाख्या नव स्मृताः ॥

33 *Ṛgvedasaṃhitā* 7.59.12 is well-known as the *Mṛtyuñjayamantra*.

34 The same procedure is narrated with the words *anyatra tu* (and elsewhere) in the *Ṛgvedīyabrahmakarmasamuccaya*.

35 *Kumuda* means the moon and as the Prayogakāra says *kumudādi*, *Kumuda* etc., it seems all the nine *Grahas*, planets are intended here.

36 According to *Prācīnacaritrakośa*, this sage Mārkaṇḍeya had life for only six months. After completion of five months and twenty-four days, the Saptarṣis granted him a boon of long life. Later on, Brahmā also granted him life till the end of the *kalpa*. According to *Bhāgavatapurāṇa* 12.8-10, Mārkaṇḍeya performed a hard penance despite Indra's various tricks to break his meditation. Due to this hard penance, he had a vision of Nara-Nārāyaṇa, Brahmā and Śaṅkara, who bestowed a boon of long life till the end of the *kalpa*.

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Homage to you, O Mārkaṇḍeya, you, living till the end of seven *kalpas*. O lord, O sage, be pleased for [my] obtainment of long life and health.

O twice-born, O great among the sages, just as you are long-living, similarly, make me long-living.

Similarly,

O great Mārkaṇḍeya, living till the end of seven *kalpas,* for obtainment of long life and health, be the bestower of a boon to us.

After getting the boon from Mārkaṇḍeya, I drink a half handful of milk with sesame and jaggery for the increase of [my] life span.

And then, he should drink a half handful of milk with sesame and jaggery.

Aśvatthāman, Bali, Vyāsa, Hanumat, Vibhīṣaṇa, Kṛpa and Paraśurāma, these are [well-known as] seven long living persons.

One should always remember them and the eighth one is Mārkaṇḍeya. [Then that person] will live for a hundred years avoiding untimely death.[37]

On the authority of this saying, one should remember the eight persons beginning with Asṇvatthāman.

If the month of the birth has passed [without the performance of this rite] one should perform this [rite of] *Vardhāpana* only in the normal month and [this] should not be performed in an intercalary [month].

3 The *Paipplāda* School of the *Atharvaveda* and its Treatises

The followers of this school are residing in Orissa and Jharkhand states of India. In the absence of their *sūtra*-text, the Paippalādins use a *paddhati*-text, the *Karmapañjikā* (KP)[38] and a *prayoga* corpus called the *Karmasamuccaya* (KS)[39] to perform their domestic rituals. Both these Paippalādin treatises describe the rite under discussion with the term *Māsavarṣavṛddhi*. Its description as found in the KP is presented below. The edition is

37 These verses, with exception of a variant *sarvavyādhivivarjitaḥ* for *apamṛtyuvivarjitaḥ* are found verbatim at *Nityācārapaddhati*, p. 623.

38 A critical edition of the text in collaboration with Arlo Griffiths is planned in three volumes. For information on the KP manuscripts, cf. Griffiths (2007b: 144).

39 For detailed description about this treatise, cf. Sumant *forthc.*

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prepared on the basis of three manuscripts of the KP, namely Gu_1, Ku and Ni. The description of the *Māsavarṣavṛddhi* appears in Gu_1 on folios 81v2 to 82r2, in Ku on 76v1 through 77r1 and in Ni on folios 67v3 through 68r3. Simple corrections such as interchanging of long and short vowels, interchanging of the consonants *sa/śa/ṣa, anusvāra* used for nasals, doubling of consonants before *r* etc. are made silently.

3.1 Text and Translation of the *Māsavarṣavṛddhi* in the *Paippalāda* School

Text

अथ बालकस्यायुर्विवृद्धार्थं प्रतिमासं जन्मतिथौ आधानकर्मोच्यते । ततः कर्ता पूर्ववन्नक्षत्रकल्पोक्ततन्त्रं[40] आज्यभागान्तं कृत्वा पूर्ववच्चरुविधिनाग्निचन्द्रप्रजापतीन्[41] श्रपयित्वा । ततः कर्ता[42]त्वमग्ने प्रमतिरित्यृचाग्नये[43] चरुं चतुरवत्तधर्मेण[44] हुत्वा । पूर्ववद्यथादैवतं[45] नामोद्दिश्य त्यागः । ततो[46] नवो नवो भवतीति चन्द्राय । प्रजापते नहि त्वदन्य[47] इत्यृचा मनसैव प्रजापतये[48] हुत्वा । शेषं पूर्ववत् । इति चरुहोमं समाप्य ।[49]

ततो होता[50] मुञ्चामि त्वेति कण्डिका । आयुर्दा देवेति चतस्रः[51] । एतैराज्यं हुत्वा । ततः कर्ता ये देवादि स्विष्टकृतान्तं[52] हुत्वा[53] । ततः शान्ति वाच्य[54] । एवं प्रतिमासं कृत्वेति[55] । वर्षमेकं समाप्तं यावत् ।

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40 पूर्ववन्नक्षत्रकल्पोक्ततन्त्रं] NiKu, पूर्ववनक्षत्रकल्पोक्ततन्त्रं Gu_1.

41 ° विधिनाग्निचन्द्रप्रजापतीन्] NiKu, ° विधिनाग्निं चन्द्रप्रतीन् Gu_1.

42 कर्ता] NiKu, om. Gu_1.

43 प्रमतिरित्यृचा°] $NiGu_1$, प्रमतिस्त्वमिति Ku.

44 चतुरवत्तधर्मेण] em., चतुरवधर्मेण $NiGu_1$, चतुरवद्धर्मेण Ku.

45 यथादैवतं] $NiGu_1$, यथाक्रमं दैवतं Ku.

46 ततो] $KuGu_1$, om. Ni.

47 प्रजापते नहि त्वदन्य] NiKu, प्रजापते नहि त्व Gu_1.

48 मनसैव प्रजापतये] NiKu, प्रजापतये मनसैवा Gu_1.

49 इति चरुहोमं समाप्य] NiKu, om. Gu_1.

50 ततो होता] $KuGu_1$, om. Ni.

51 चतस्रः] NiKu, चतस्रं Gu_1.

52 स्विष्टकृतान्तं] Ku, स्विष्टकृदन्तं $NiGu_1$

53 हुत्वा] NiKu, कुर्यात Gu_1.

54 ततः शान्तिं वाच्य] NiKu, ततः शान्तिवाचनं Gu_1.

55 कुत्वेति] Ni, करोति Ku, कृत्वा Gu_1.

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तदनन्तरं प्रतिवर्षं जन्मतिथाविदं कर्मोच्यते[56] । प्रतिवर्षकृते[57] तु विशेषः । तद्यथा । मनायै[58] तन्तुमिति कण्डिकासम्पातवत्कृतवस्रं[59] धाता ते ग्रन्थिमित्यृचा ग्रन्थिमाबद्नीयात् । ततः कर्ता तुभ्यमेव जरिमन्निंति कण्डिकयोदपात्रमभिमन्त्र्य[60] बालकमाचामेत् । हुतशेषं क्षीरौदनं भोजयेत् । तदनन्तरं[61] होता दूष्यादूषिरसीति कण्डिकाप्रतिसरमभिमन्त्र्याबध्नीयात्[62] । ततः कर्ता[63] शेषं समापयेत् । इति मासवर्षवृद्धिकर्म समाप्तम् ।[64]

Translation

Now, the act of placing [a fire for offering] every month on a child's birth-*tithi* is narrated. Then the performer performs the *Tantra* prescribed by the *Nakṣatrakalpa* up to the *Ājyabhāgas* (butter oblations to Agni and Soma at the end of the principal offerings) in the previous manner [i.e., as per the procedure prescribed in previous chapter][65]. He boils a *caru* (cooked rice) for Agni, Candra and Prajāpati. Then the performer having offered cooked rice with the practice of *Caturavatta* (dividing the *caru* in four parts and offering four oblations) to Agni with the verse *tvam agne pramatiḥ* (PS 1.54.1). The offering is to be made by assigning the name, per deity. To Candra [with the verse] *navo navo bhavati* (PS 18.3.3), having offered mentally to Prajāpati with the verse *prajāpate nahi tvad anyaḥ*? (PS 20.32.10). The rest [of the procedure is] as [prescribed] earlier,[66] having finished *Caruhoma* in this fashion.

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56 कर्मोच्यते] Ni, कर्म करोति $KuGu_1$.

57 प्रतिवर्षकृते] Ni, प्रतिवर्षे कृते $KuGu_1$.

58 मनायै] NiKu, मनाये Gu_1.

59 कण्डिकासम्पातवत्कृतवस्रं] $NiGu_1$, कण्डिकासम्पातकृतवस्रं Ku.

60 जरिमन्निति कण्डिकयोदपात्रमभिमन्त्र्य] em., जरिमन्निति कण्डिकोदपात्रमभिमन्त्र्य Ni, जरिम कण्डिकोदपात्रमभिमन्त्र्य Ku, जरिमन्निति कण्डिकोदपात्ररभिमन्त्र्य Gu_1.

61 तदनन्तरं] Gu_1, दतनन्तरं Ni, ततो Ku.

62 ° मभिमन्त्र्याबध्नीयत्] Ku, ° मभिमन्त्र्य बध्नीयात् $NiGu_1$.

63 ततः कर्ता] $NiGu_1$, ततः Ku.

64 इति मासवर्षवृद्धिकर्म समाप्तम्] em., इति मासवर्षवृद्धि समाप्त Ni, इति मासवर्षवृद्धिकर्म्म समाप्तम् । Ku, इति मासवर्षवृद्धिकर्म्म करोति ॥ समाप्तम् ॥ Gu_1.

65 This is the eighth chapter of the KP, named *Nakṣatrakalpokatatantra*.

66 This rest of the procedure includes an offering to Anumati, which is to be given after Prajāpati etc.

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Then, having offered the clarified butter with the *hymn muñcāmi tvā* (PS 1.62) and the four verses [beginning with] *āyurdā deva* (PS 15.5.1). Then the performer having offered [the oblations] beginning with *ye devā* up to *sviṣṭakṛt*. Then having proclaimed the *Śānti*. In this manner having performed this every month until one year is completed.

Hereafter is narrated an act to be performed every year at the birth-*tithi*. The distinction [in the procedure] for every year is as follows. With the verse *dhātā te granthim*,[67] he should make a knot in a garment which has been infused with dregs [with recitation of] *manāyai tantum* (PS 2.87). He should make a knot [to that garment] with. Then the performer should make the child sip water [from] the water-pot [consecrated] with the *tubhyam eva jariman* (PS 1.12). He should feed [the child] the Milk-rice remaining after the offering. Then the priest should tie an amulet consecrated with the hymn *dūṣyā dūṣir asi*. (PS 1.57). Thereafter, the performer should complete the rest [of the procedure of *Uttaratantra*, i.e. concluding offerings]. Thus ends the rite of *Māsavarṣavṛddhi*.

Conclusion

1. It seems that the rite of *Vardhāpana* appearing very briefly in the *Sūtra* texts of the Ṛgvedic and Yajurvedic traditions is elaborated in the mediaeval digests.

2. As has been mentioned earlier, description of the *Vardhāpanavidhi* is neither found in the KS, the oldest ritual text of the AV tradition nor in the *paddhati* texts based on the KS. Its inclusion can be seen in the *prayoga* texts mainly composed in early 18th century CE. This seems to be the influence of the mediaeval digests. It is quite clear that the authors of the later ritual manuals in the AV tradition corroborate the rite from various texts with a desire to have such a rite which is originally not there in their tradition through the influence of other Vedic *Śākhās*.

3. It is quite interesting that basically the motive behind the performance of *Vardhāpanavidhi* is the long life. In the KS, we find a class of rituals named *Āyuṣyāni* to be performed with the same purpose, which also includes the rituals for long life of new born child.[68] Thus, it seems that there was no separate *Vardhāpana* rite as such in that tradition. But it appears that in the course of time, the Atharvavedin priests and followers gave up their original practices and started

67 This verse is not found in the *Paippalādasaṃhitā*. This seems to be a *kalpajā* verse. For more information about *kalpajā* verses in the KP, cf. Sumant (2011: 480).

68 Cf. KS 58.1-12.

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following the practices in other Vedic traditions. This tendency seems to be originated from their thrust to show that their tradition is not different from other Vedic *Śākhās*. *Vardhāpanavidhi* can be noted as one of the examples to illustrate this tendency.

4. We find no similarity between the rite of *Vardhāpana* in the *Śaunaka* and *Paippalāda* school. The *Śaunaka* tradition borrows this rite completely from other Vedic traditions and treatises. We do not witness any Ātharvaṇic peculiarity as such in its description. On the contrary, even though the Paippalādins take inspiration from other Vedic schools for inclusion of such rite, a typical Paippalādic attire is given to this rite. It is preceded and followed by the *Pūrvatantra* and *Uttaratantra*, which are essential ritual offerings in any rite. The deities worshipped in this rite amongst the Paippalādins are Agni and Candra, who are worshipped in this rite in other traditions as well. But it is noteworthy that the cooked rice and butter offerings for these deities are accompanied by verses from the PS. Thus, this shows that the Paippalādin scholars and priests have strived to give a more genuine look to borrowed practices as well.

5. The description of the rite in the *Paippalāda* school appears to retain older elements of the ritual than that of the *Śaunaka* school. The *Śaunaka Vardhāpanavidhi* does not have the offerings of cooked rice (*caru*) and clarified butter. Instead, it prescribes *Dūrvāhoma* and worship of and prayers to the *Grahas* such as Candra and seven *Cīrañjīvins* who figure prominently from the epic period. It can also be concluded that the connection between the two schools is totally lost in the mediaeval ages when this rite appears to have been incorporated in both the schools.

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THREE COMMENTARIES ON WORDS IN ISOLATION : A COMPARATIVE STUDY

BHAGYALATA PATASKAR*

Nighaṇṭu, Viṣṇusahasranāma and *Amarakoṣa* are apparently the lists of words. I mean to say that there is no *kāraka* relation among them. However the end statement of *Nighaṇṭu* (Ng) *khaṇḍa-s* (e.g.. इति एकविंशतिः पृथिवीनामधेयानि), the introductory and conclusive verses of the *Viṣṇusahasranāma* (VS) and the guidelines provided by the *Amarakoṣa* (AK) implicitly tie them in a sentence. As it is the words are separate, without any textual context. The only relation exists among them is that they are synonyms. The points mentioned above which tie them in sentence themselves are the evidence for these words being mutually synonymous.

In this situation writing commentary on one single word itself is challenging which motivated me to study these commentaries. These three commentaries I have studied, are *Nirukta* by Yāska (belonging to 6th B.C.), on Ng, *Śāṅkarabhāṣya* (belonging to 7th A.D.) on VS and the commentary by Maheśvara (belonging to late 11th c.A.D.) on AK.

The observations of my study are as follows

1. The *Nirukta* is *nirvacana* type of commentary that deals with the meaning of a word ontologically and Śaṅkarācārya's commentary on VS is *bhāṣya* type of commentary that deals with the philosophical theory. The commentary on AK is lexico-grammatical type of commentary. Stem-suffix analysis seems to be its main concern. The meaning is supported by the quotations from other *Koṣa-s*. I would like to call it a *vṛtti* type of commentary.

2. My second observation is that it is the source text that has shaped the types of the commentaries there upon.

Here is the brief survey of the three source texts -

These three lists viz Ng, VS and AK have their own distinct characteristics. The

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Ng list is the list of the words that are directly collected from the Veda-s. They might be occurring in the frame of sentence and hence in the context in the Vedic text. However the Ng decontextualize them, keeping their *samamnāya* status intact. Therefore according to the tradition they are *apauruṣeya* and so there is no intention of a speaker. Thus it becomes a challenge to comment on the words individually that have no context, which do not bear on intention of a speaker and the meaning of which is already given by an end statement. Accepting this challenge Yāska has developed the remarkable theories about the meaning.

The VS list is the *ārṣa* as per the traditional faith. There is the intention. Hence it becomes the responsibility of the *bhāṣyakāra* to reveal that intention or in a way to justify why certain word is used as a name of Viṣṇu. Naturally the *bhāṣyakāra* cannot but take recourse of the *advaita* theory to justify the 'synonymy of the words having clearly two different referents'.

The AK enlists the words in the language or in the usage. Since there is no textual context for the words, there is no question of speaker's intention. Conventionally they are synonyms unlike those of VS. Hence the role of the commentator is to restate their synonymy.

Commentary -

A brief survey of the commentarial literature in Sanskrit reveals following points.

1. The *bhāṣya* type of commentaries have *sūtra* as their focus. However later on the term was taken for elaborate commentary having its own consistent theory and hence having interpretative undertone. The *brāhmaṇa* type of commentary has *mantra* as its focus. Antiquity, *apauruṣeyatā,* authority, sacredness are some other aspects of the *brāhmaṇa* type of commentary. The *Vārttika* and *bhāṣya* are defined traditionally. The *vṛtti* is small explanatory sentence. My point is that the *'nirvacana'* is also a commentarial statement that sheds light on what a referent of a word might have meant to a *'seer'*, e.g. to find out what a referent of the word gauḥ is meant to a seer, particular method was developed. This particular method is called *nirvacana* or *nirukta.* (I have maintained the word *nirvacana* for that particular method and a commentarial statement based on it.)

The *Vedāṅga* that deals with the Vedic texts from this view point is also called *Nirukta.* The text belonging to this *Vedāṅga* is Nirukta by Yāska and is the only available text belonging to this *Vedāṅga. Nirvacana* or *Nirukta* is the method used by Yāska to comment on the words of Ng.

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Vyākhyā, ṭikā and *cūrṇi* are also types of the commentaries the scope of which falls beyond that of this paper.

Nirukta as a commentary -

Out of 1610 words of Ng, the Nr has commented upon 108 words. The 108 words include some words from the end statements. E.g. *anna* from अष्टाविंशतिः अन्ननामानि। Ng 2.7 etc. It has also commented upon 237 words not included in Ng. These outside Ng words occur in Yāska's own sentences or in the quotations he has given.

Yāska's style of commenting on one single word.

1. For commenting on a single word, Yāska first provides its synonym. E.g गौरिति पृथिव्या नामधेयम्। (Nr 2.5 p 42/19). Then he starts giving *nirvacana-s* E.g a. यद् दूरं गता भवति। ल. यच्चास्यां भूतानि गच्छन्ति। ल. गातेर्वौकारो नामकरणः। It is my humble proposal that out of these three first two are *nirvacana-s* or *nirvacana* type of commentaries. The last one being analytical one is a grammatical comment, and hence can be called etymology.

The *nirvacana* sheds light on the 'world of meaning' associated with that object e.g. earth, as it is revealed to one, when one calls it *gauḥ*. Through the *nirvacana*, Yāska is trying to expose the seer's experience of the object named by the phonetic sequence *g, au, ḥ*. One feels that it has gone very far, very far. Wherever one reaches, the earth is found reached over there. It is also possible that one feels that the beings move on it. Thus the object is dominantly connected with the action connoted by the Sanskrit root *gam*. The particular pattern developed by Yāska for this *nirvacana* type of commentary is '*yat* followed by verbal derivative or verbal form.' This pattern is extensively used in the Brāhmaṇa texts, with *tat* followed by the *tva* derivative of a word under consideration. The action part that forms the essence of the character of that object is mentioned by using the verbal form with a narrative. E.g. प्रजापती रोहिण्यामग्रिमसृजत । तं देवा रोहिण्यामादधत । ततो वै ते सर्वान् रोहान् अरोहन् । तद रोहिण्यै रोहिणित्वम् । (T. B. 1.1.2) or यदप्रथयत् तत्पृथिव्यै पृथिवित्वम् । अभूद् वा इदमिति तद् भूम्यै भूमित्वम् । Through the *nirvacana* type of commentary Yāska doesn't aim at giving the formation of a word but the feel or perception of an object, denoted by that word. On the contrary the grammatical type of commentary aims at giving stem-suffix analysis. Most of times Yāska uses the ablative of the *'stip'* form of a root - envisaged e.g. *gāteḥ, hanteḥ*. Sometimes he mentions the suffix with the word *'nāmakaraṇaḥ'*.

2. Alternatively Yāska has used the ablative of an abstract noun derived from the root. E.g. निगमनात् निघण्टव इत्युच्यन्ते। अपि वा आहननादेव स्युः । (Nr. 1.1. p 4/ 29 - 5 / 1)

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3. Sometimes he gives the description by using the verbal derivative to suggest an action connected to the object. E.g. अपि वा समाहता भवन्ति । यद्वा समाहृता भवन्ति (*ibid*)

The decontextualized word *gauḥ*, being his concern, he has handled several modes of commenting. E.g.

a. गौरिति पृथिव्या नामधेयम् । is lexicographical commentary.

b. यद् दूरं गता भवति, यच्चास्यां भूतानि गच्छन्ति is the *nirvacana* type of commentary.

c. गातेर्वा ओकारो नामकरणः is *uṇādi* or analytical commentary.

d. अथापि पशुनामेह भवति। is again the lexicographical treatment shading the light on its polynymic character.

e. अथापि अस्यां ताद्धितेन कृत्स्नवन्निगमा भवन्ति। is the grammatical remark about its polynymic character. *tāddhita* means the meaning connoted by the *taddhita*. Thus the statement means that the meaning of a word *go* is that of the word *gavya*. Further he enumerates those many *tāddhita-s* for which the word *go* stands. E.g.

e.1. 'इति पयसः।' (the word *go* means milk.)

e.2 '..इति अधिषवणचर्मणः। (a piece of hide used for pressing the stone.)

e.3 'अथापि चर्म च श्लेष्मा च।' (For hide and mucus)

e.4 'अथापि स्नाव च श्लेष्मा च।' (for tendon and mucus)

e.5 'ज्या अपि ।' (a string of bow)

The subsequent statements viz

f. 'सुषुम्नः नाम रश्मिः' । and

f. १ 'सर्वेऽपि श्मयः गावः।'

reveal the purely polynymic character of the word *gauḥ*. Thus the last four are the lexicographical remarks.

One word with many meanings is in fact the subject matter of the *Aikapadika kāṇḍa*. The word *go* belongs to the *Naigama kāṇḍa*. Occasionally Yāska has explained it in one place.

3. Yāska has also opted for the paraphrasing style for the nirvacanic commentary. E.g.

'नरकं न्यरकं नीचैर्गमनम्। नास्मिन् रमणं स्थानमल्पमप्यस्ति इति वा।' (Nr 1.11, p. 66/16)

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Here is one more example to support my argument that *nirvacana* is a type of commentary aiming at the feeling of that object, Yāska says, बिल्मं भिल्मं भासनमितिवा।' (Nr 1.20, p.111/ 18). Without giving an *ākhyāta* clue he uses a paraphrasic word *bhilma* meaning difficult.

4. Yāska has also developed a nirvacanic pattern with the *kāraka* relation. E.g. भीमो बिभेत्यस्मात्। भीष्म एतस्मादेव। (ibid p. 112 / 1)

5. When Yāska gives the *nirvacana* of a word *kamboja* as 'कम्बलभोजाः कमनीयभोजा वा' he seems to maintain that one should try to understand or imagin a situation from which that word might have resulted. This again strengthens the point that Yāska again aims at giving the original perception of an object denoted by that word.

Since word as a single entity is his main concern, he has discussed as many aspects of a word as possible. E.g. complex nominal derivatives. E.g. *daṇḍyaḥ* (Nr 2.1 p. 128/5) and a compound E.g. *rājapuruṣaḥ* (Nr 2.2 p. 135 / 22)

The Aikapadika kāṇḍa words -

These words are described by Yāska as *anavagatasaṁskāra* words. (c.f. अनवगतसंस्कारांश्च निगमांस्तदैकपदिकमित्याचक्षते। (Nr 4.1 p. 291/7) *Aikapadika kāṇḍa* gives the lists without any end statement that might have supplied any clue for its meaning. E.g. जहा । निधा। शिताम ..... इति द्विषष्टिः पदानि। The stem-suffix analysis is also not apparent. Here Yāska gives nirvacanic clue and then quotes the text from ṚV to support it. E.g. जहा जघानेत्यर्थः। (*ibid* p. 291 / 7, (c. f. ṚV 8.45.7). This does mean that at least for *Aikapadika kāṇḍa* words Yāska has considered the context.

Yāska's reflection on word and word - meaning -

Yāska has assumed four categories of the words of language viz nominal forms, verbal forms, prefixes and indeclinables. According to Yāska's theory the nouns are derived from the roots. The meaning complex of a noun has *sattva* as its dominating feature and that of a verbal form is *bhāva*. As per the theory *bhāva* means an action in continuity or progressive movement of an action and *sattva* stands for 'solidified' action. If the nouns are originated from roots then the meaning of the nouns i.e. *sattva* must have its source in the meaning of a root. The corollary of this theory is that the *sattva* is genetically or organically related to *bhāva*. I sincerely maintain that a method of finding out *bhāva* of a *sattva* is *nirvacana*. (c.f. अन्तर्लीनक्रियाः परोक्षवृत्तयः। अतिपरोक्षवृत्तिषु शब्देषु एष निर्वचनाभ्युपायः। (Durga on Nr 1.1. p.7 / 20-21). In other words the *nirvacana* is the technique to know the action that has assumed a form.

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Thus there are three levels that are dealt with by the nirvacanic commentary.

1. Word level. This is the linguistic entity having phonetic sequence.
2. Referent or an object for which the word stands. Conventionally it is the meaning level.
3. *Sattva* level. This is the essence of the object. It goes without saying that it is in form of action. It is perceived or experienced.

We hear or utter the word, we work with referent or object. However we hardly perceive the *sattva* level. One who perceives the object on animate level only, can perceive the *sattva* level. These are the seers. Thus the seers experience the object not as a static entity with form but as living being prominently doing something or involved in some action. This is the experience of '*sattva*'. This is what Yāska means by the word '*sākṣāt-dharma*.' (c.f. साक्षात्कृत धर्माण ऋषयो बभूवुः (Nr. 1.20 p. 111/15)

Thus the *sattva* experience being very personal one, different experiences or the perceptions of one object are possible. This justifies many *nirvacana*-s of one word, as well as many words for one object.

Coming back to the Ng one can say that the list of the *naighaṇṭuka nāmāni* viz *gauḥ, gmā, jmā,* etc are the words. The end statement इति एकविंशतिः पृथिवीनामानि refers to the referent or object or the meaning of those words. The *nirvacana*-s provided by Yāska reveal the *sattva* level of these nouns. The *naighaṇṭuka* words are direct expressions of seers' direct experience, the *nirvacana* method leads from expression to experience.

Hence I find it different type of commentary dealing with three levels viz word, object and its perception on animate level.

Śāṅkarabhāṣya on VS

Now let us see another commentary on one single word. The VS is a string of the names of Viṣṇu. Some of them are nouns with definite referent and grammatical gender. E.g. *viśvam, vaṣaṭkāraḥ, niṣṭhā, śāntiḥ, bheṣajam* etc. Most of the nouns are adjectives formed with *kṛt* or *taddhita* suffixes and with compounding process. E.g. *udīrṇaḥ , bhūṣaṇa, lakṣmīvān, śokanāśanaḥ*. Some of them are epithets based on some myth, form and feature of the deity E.g. *nārasiṁhavapuḥ, puṣkarākṣaḥ*.

This string of nouns is embedded in a broad context that has supplied a motive and direction to the commentator. The question is asked by Yudhiṣṭhira, किमेकं दैवतं लोके किं

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वाप्येकं परायणम् । स्तुवन्तः कं कमर्चन्तः प्राप्नुयुर्मानवाः शुभम् ।।2 ec. To this Bhīṣma answers 'जगत्प्रभुं देवदेवमनन्तं पुरुषोत्तमम्। स्तुवन्नामसहस्रेण पुरुषः सततोत्थितः'।।४ He further says that 'विष्णोर्नामसहस्रं मे शृणु पापभयापहम्।'१२ b.c. (c.f. *Mahābhārata Anuśāsanaparva, Adhyāya* 149). This is further followed by an enumeration of those thousand names. Grammatically the entire string of nouns (the verses 14-120) becomes a part of one sentence with the verse number 121, viz 'इतीदं कीर्तनीयस्य केशवस्य महात्मनः। नाम्नां सहस्रं दिव्यानामशेषेण प्रकीर्तितम्।'

It is very interesting to know that the challenge in Ng-Nr case lies in the words being totally decontextualized and in their sharing common referent. However the challenge in commenting VS lies in the words being in fixed context which imposes the synonymous relationship among them when it is not there. However like Nr the focus of commentary is neither the running text nor a sentence with fixed *kāraka* relation. The focus is one single word. This situation has compelled the commentator to take recourse to the philosophy. The role and responsibility of a commentator is to justify how a particular word e.g. *ākāśa* means Viṣṇu disregarding its own referent. Unlike the Ng this string is not *apauruṣeya*. It has its creator. So the commentator's responsibility is to reveal the intention of the creator of this text. Thus says Śaṅkarācārya in justifying tone, 'य अत्र नामसहस्रे आदित्यादिशब्दानामर्थान्तरे प्रसिद्धानामादित्याद्यर्थानां तद्विभूतित्वेन तदभेदात् तस्यैव स्तुतिरिति प्रसिद्धार्थग्रहणेऽपि तत्स्तुतित्वम्।' (ŚB on VS p. 31 / 18 - p. 32 / 1- 2). He means to say that though the words *āditya* etc are known for some other objects (i.e. sun) that object being *vibhūti* i.e. divine manifestation, philosophically the word *āditya* stands for Viṣṇu. Hence philosophically is identical to Viṣṇu. In the introduction to his commentary Śaṅkarācārya quotes a verse from *Kaṭhavalli* अग्निर्यथैको भुवनं प्रविष्टो रूपं प्रतिरूपो बभूव। एकस्तथा सर्वभूतान्तरात्मा रूपं रूपं प्रतिरूपो बहिश्च।। to support his tenet that all objects referred to by different words are the divine manifestation of one absolute principle.

Śaṅkarācārya further justifies how the words meaning other than Viṣṇu can also mean Viṣṇu on the ground of *Śabdapravṛttinimitta*. He argues that although there is no possibility of applicability of any *Śabdapravṛttinimitta* in case of *nirguṇa Brahman*, the one does exist in case of *saguṇa Brahman*, since it is modification of *nirguṇa* one, and hence is all pervasive and all inclusive. Thus Śaṅkarācārya concludes, सगुणे ब्रह्मणि सविकारे सर्वात्मकत्वात् तेषां शब्दप्रवृत्तिहेतूनां संभवात् सर्वे शब्दाः परस्मिन् पुंसि प्रवर्तन्ते। (p. 31/ 2-4)

There is very noticeable mutual compatibility between Śaṅkarācārya's *advaita* theory and VS. Unless and until it is accepted that, एकस्तथा सर्वभूतान्तरात्मा रूपं रूपं प्रतिरूपो बहिश्च। it is utterly difficult to state that the names such as *ākāśa, śāntiḥ, bheṣajam* stand for Viṣṇu. To justify how each name stands for Viṣṇu he has adopted a method of grammatical

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analysis, of supplying the mythological information, of giving *uṇādi* style of derivations. Very rarely he has adopted *nirvacana* method to explain the word. (c.f. वेवेष्टि व्याप्नोतीति विष्णुः। विषेर्व्याप्त्यभिधायिनः नुक्प्रत्ययान्तस्य रूपम्। देशकालवस्तुपरिच्छेदशून्य इत्यर्थः। विशतेर्वा नुक्प्रत्ययान्तस्य रूपं विष्णुरिति।

It is very interesting to see that though the words themselves are separate, Śaṅkarācārya has assumed interrelation among them. E.g. the implications of the nouns *bhūtakṛt* and *bhūtabhṛt* are that this 'एको देवः' is under perview of *traiguṇya* (c.p. रजोगुणमास्थाय स रुद्रात्मना भूतानि कृन्तति कृणोति हिनस्तीति भूतकृत्। सत्त्वगुणमधिष्ठाय भूतानि बिभर्ति पालयति धारयति पोषयति इति वा भूतभृत्) ŚB on VS 14. p. 45/7-11). The subsequent names *pūtātmā, paramātmā* eliminate this possibility. Śaṅkarācārya's personality as the staunch propagator and promoter of the advaita philosophy and methodical as well as desciplined scholar is transparently reflected in this *bhāṣya*. This might have been the reason why this commentary on a small text is called *bhāṣya*.

***Amarakoṣa* - Third *Koṣa* Text.**

The third *koṣa* text is *Amarakoṣa*. Amarasiṃha (belonging to 4th century A.D.) has classified almost all the words of the language. E.g. *prāṇivarga, vaidyavarga* etc. etc. How he has arranged the synonyms is stated at the beginning. These are not the words of particular text but from the language and literature then. So the question of an intention of user of these words doesn't arise.

As compared to other two texts the AK is fortunate to have many commentaries. The oldest and most important one is by Kṣīrasvāmin, belonging to the 2nd half of the eleventh century. However the Maheśvara's commentary (belonging to late 11th c) is considered here. The AK commentators have explained the words from grammatical and lexical point of view. E.g. commenting on the word *ādityāḥ*, Kṣīrasvāmin says, अदित्या अपत्यानि आदितेयाः कृदिकारादक्तिनः (ग) इति ङ्यन्तात् स्त्रीभ्यो ढक्। इदन्तात्तु दित्यदित्यादित्येति गणसूत्रात् ण्ये आदित्याः। (p3). These commentators seem to be more interested in the constitution of a word and further establishing it in the frame work of Pāṇiṇi's grammar. Another trend found in the commentaries of AK is to quote other *koṣa-s* to support synonymy or polynymy. E.g. Maheśvara commenting on the word *gauḥ* quotes Viśvakoṣa, गौः स्वर्गे वृषभे रश्मौ वज्रे शीतकरे पुमान् अर्जुनीनेत्रदिग्बाणभूवागादिषु योषिति। (p. 293 of Maheśvara commentary).

Many times Maheśvara repeats all the words of the *kārikā* of AK and concludes, saying, these many are the names of so and so. (c. f. द्रव्यं वित्तं स्वापतेयं रिक्थं ऋक्थं धनं वसु हिरण्यं द्रविणं द्युम्नम् अर्थः राः विभवः त्रयोदश धनस्य। p. 233 of Maheśvara commentary). Therefore

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I would like to call these commentaries as the lexicographical one. Because of the paraphrasing nature of these commentaries I would like to call them the *'vṛtti'* type of commentaries.

If AK is taken as a dictionary then these commentaries help us with each and every entry. Generally the dictionaries are very methodical and self instructive. However if somebody helps us to establish interrelation between *lemma* and its information, it certainly gives quicker and clear understanding. The commentaries on AK serve these purpose.

Comparison among these commentaries on the word *'āditya'*

The Ng and VS lists do not share common words. The word *ādityāḥ* occurs in Ng 5.6.24, but when Yāska discusses the *nirvacana* of the word *āditya*, it is in the context of Ng. 1.4. The end statement of this *khaṇḍa* is इति षट् साधारणानि, where as Yāska supplies आदित्यस्य च दिवश्च (Nr. 2.13 p. 65/21-25). He further discusses the *nirvacana-s* of the word. The word *āditya* occurs in the VS as one of the names. A comparison between these two commentaries would certainly prove very interesting.

Yāska starts with the question आदित्यः कस्मात्? Why the word is *āditya* ? What is the significance of the word *āditya* ? Then he provides 3 *nirvacana-s*. आदत्ते रसान्, आदत्ते भासं ज्योतिषाम्, आदीप्तो भासाम्. The significance of the term *āditya* lies in its actions connoted by the roots ā +*dā* and by *dīp*. (to take and to illuminate respectively). It is *āditya* because it consumes the juice and the brightness of other stars. It is *āditya* because it is dazzling. These *nirvacana-s* reveal what one feels when one looks at the bright orb of the Sun. अदितेः पुत्रः is grammatical remark. Three *nirvacana-s* are possible, since it is the personal experience. Where as there is hardly any possibility of alternative grammatical comment.

While commenting on the name *āditya* (VS 18) Śaṅkarācārya says, आदित्यमण्डलान्तःस्थो हिरण्मयः पुरुषः आदित्यः। द्वादशादित्येषु विष्णुर्वा, आदित्यानामहं विष्णुः इत्युक्तः। अदितेरखण्डिताया मह्या अयं पतिरिति वा, इयं वा अदितिः महीं देवीं विष्णुपत्नीम् इति श्रुतेः। यथा आदित्य एक एव अनेकेषु जलभाजनेषु अनेकवत् प्रतिभासते इति आदित्यसाधर्म्याद्वा आदित्यः। (ŚB on VS 18 p. 50-51). It is very clear that all these comments are motivated to prove how *āditya* stands for Viṣṇu. He has proposed three interpretations taking recourse to mythology, Smṛti and philosophy. However he doesn't mention *āditya* as son of Aditi, because it will point out totally different referent and thus will not remain name of Viṣṇu. Elsewhere (VS 73) he interprets *āditya* as अदितेः कश्यपाद् वामनरूपेण जातः आदित्यः। ज्योतिषि सवितृमण्डले स्थितो ज्योतिरादित्यः। (ŚB p. 110). The interpretation of *āditya* as *vāmana avatāra* again aims at proving *āditya* as Viṣṇu.

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Other words such as *anna, mahat, yajña, satya* and *suparṇa* are found in Ng and VS. However they occur in the end-statement of the Ng *Khaṇḍa-s*.

Coming to AK, the word occurs in the *svargavarga* (1.8). Commenting on this Maheśvara just quotes these names and concludes इति षड्विंशतिर्नामानि देवानाम् । (p. 3). It is to be noted that it doesn't occur in the context of synonymy.

Concluding Remarks

The common feature of these three commentaries is that they have one single word as their focus and not any running text. The list or the string of the focus words of Nr is *apauruṣeya*, that of *bhāṣya* is *ārṣa* and that of Maheśvara commentary is from the language and literature then. Apparently these are lists of synonyms.

The Ng being the Vedic words, the commentary explores what the object referred to by that words 'means' to the seer. Naturally the commentary deals with the ontological aspect of the object denoted by a word. For this Yāska has developed a technique which is called *nirvacana*. Since the *nirvacana* sheds light on seer's experience of the object, many *nirvacana-s* are possible for one word. The words are the expressions of experience of an object. Therefore many words for one object are possible. This being the import of Nr of Yāska, the Nr is nirvacanic type of commentary.

The VS has fixed context which proves the supportive for the *advaita* philosophy. Thus the commentary on the VS sheds light on the philosophical aspect of the meaning of a word. To maintain this undertone of the philosophy, the commentator has adopted elaborate and argumentative style. Therefore I would like to call it as a *bhāṣya* type of commentary. It should be noted that due to the context of VS and within the framework of *advaita* philosophy more than one *bhāṣya-s* are not possible.

The commentaries on the AK reveal grammatical aspect of a word. Quoting the *sūtra-s* of Pāṇini and quoting some other *koṣa* texts for stating the meaning are the main features of these commentaries. Naturally the possibility of different sorts of commentarial statements on one word is very rare.

Thus it is the focus that has shaped the mode of the commentaries.

On one hand these commentaries reveal three different views of looking towards a word, viz ontological, philosophical and grammatical. On the other hand these views have affected their style viz nirvacanic, *bhāṣya* and *vṛtti*

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RITUALISTIC SIGNIFICANCE OF TULASĪ: A STUDY

DHANANJAY VASUDEO DWIVEDI*

INTRODUCTION

It goes without saying that all the Homo sapiens are suffering from three types of afflictions called *Ādhibhautika, Ādhidaivika* and *Ādhyātmika.* These cannot be dispensed with for good by any mundane means. Fortunately, we have got Sanskrit Literature which is an unfathomable ocean of knowledge. This is regarded as panacea of all maladies. Our scriptures have suggested several means for warding off the afflictions and obtaining everlasting immutable bliss. Adoration of the sacred Tulasī is one of the most expedient devices for the well-being of all. The Tulasī is part and parcel of Indian religious system and is considered to be highly venerable for Indians. It is the great heritage of holy plants that India has bookmarked for spiritual seekers of the world. This writer has made sincere endeavour for making out the soothing effect of *Tulasī.* It is sure to alleviate our suffering if we use it with full faith and devotion. A doubting soul, however, perishes. For any success avidity for knowing more and more is not bad but any doubt about the efficacy of the divine means will not bring any benefits. Nay, that is harmful. Hence, one must act in accordance with the injunctions of scriptures.

This holy plant is a many branched, erect, stout and aromatic herb. Sanskrit lexicons have prescribed various synonyms for this great Tulasī. Each and every synonym has special significance. As it is easily found everywhere, it is called Sulabhā. As its leaves are regarded as sacred, it is named as Pūtapatrī. Due to its sweetness it is identified as *Surasā.* As the plant is aromatic in nature, it is Surabhi. This plant is well known for its property of repealing evil organism and hence called Apetarākṣasī. Being a common grown herb in villages, it is Grāmyā. Flowers of this plant are set densely in circle, hence it is known as Cakrapuṣpī. As it has numerous spikes, it is called as Bahumañjarī.

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It is grown in flower pots in most Hindu houses. Its leaves are used in the worship of gods and goddesses and partaken as *Prasāda*. The position, which this plant has acquired in the Indian religious system, stands unparalleled. This is why, *Śrīmaddevībhāgavata Mahāpurāṇa* declares that there was nothing in the entire Universe that can be compared to Her. Hence this herb is named Tulasī-

Yasyā devyāstulā nāsti viśveṣu nikhileṣu ca
tulasī tena vikhyātā.....[1]

MATERIALS AND METHODS

As far as methodology of the present research work is concerned, focus has been on library, interview and survey methodology. For this the author has visited various reputed libraries and has held deliberations with well versed personalities of the concerned field.

RESULTS AND DISCUSSIONS

This highly blessed tree finds mentions in almost all the sacred texts. These texts have established the ritualistic significance of Tulasī. Owing to its such a significance, the *Skanda Mahāpurāṇa* says-- 'If it is planted, guarded, watered, seen and touched, *Tulasī* burns down the sins of men accumulated through words, thoughts and physical activities'.[2] This very Purāṇa further adds that he who listens to or expounds devoutly the cause of the origin of *Tulasī* gets rid of all his sins. He goes to heaven along with his ancestors seated in superior aerial chariots.[3] The *Padma Purāṇa* says that when the Tulasī is used in rituals, it gives real enjoyments.[4] That is why the *Tulasī* plant was formerly planted by Viṣṇu for the good of all the worlds. The leaf and flower of *Tulasī* are valued in all good works-

'Hitārthaṃ sarvalokānāṃ viṣṇunā ropitā purā
tulasīpatrapuṣpaṃ ca sarvadharmapratiṣṭhitam'.[5]

It is only due to its ritualistic importance that this plant has been named as *Viṣṇupriyā*

1. *Śrīmaddevībhāgavatapurāṇam*, 9.25.24
2. *The Skanda-Purāṇa*, 2.4.23.12
3. *Ibid*, 2.4.23.23
4. *The Padma-Purāṇa*, 1.60.106
5. *Ibid*, 1.60.107

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in *Śrīmad Bhāgavad Mahāpurāṇa.*[6] In its famous *Rāsa Pañcādhyāyī* the *gopys* while searching their Supreme Lord (Śrī Kṛṣṇa) in the forest hither and thither they came by a sacred Tulasī plant. They humbly requested the plant to tell about the Lord if they had seen Him: Oh blessed Tulasī to whom the feet of Lord Govinda (Kṛṣṇa) are so dear! Have you seen Acyuta, very beloved of you, wearing you in a wreath swarming with bees-

'Kaccit Tulasi kalyāṇi govindacaraṇapriye
sa tvālikulairbibhrad dṛṣṭastetipriyocyutaḥ'.[7]

The *Devībhāgavad Mahāpurāṇa* says that one or the other part of the *Tulasī* is considered good in *śrāddha*, vow, ceremony, in the making over of any gift in the installation of any image or in worshipping any *Deva.*[8]

Due to its ritualistic importance of Tulasī, its origin has been discussed by sacred scriptures. According to the *Skanda Purāṇa*, Tulasī is remembered as having born of Gaurī. It has *Rājas guṇa.*[9] In yet another place the same Purāṇa says that Tulasī, which is very dear to Hari originated from drops of nectar for the sake of Śrī.[10] It adds that while Śrī was drinking the exquisite beverage *Tulasī* originated. It quells the sins of all living beings.[11]

The *Padma Purāṇa* also expresses the similar view. According to this Purāṇa, *Tulasī* came up from the joy of Viṣṇu at the time of the exertion of the churning of the milky ocean-

'Kṛṣṇānandātsamudbhūtā kṣīrodamathanodyame'.[12]

Ritualistic siginificane of the Tulasī plant is described under following sub-headings-

WORSHIPPING RITUAL AND ROLE & IMPORTANCE OF TULASĪ THEREIN

When devotees start worshipping they take the leaves of Tulasī without fail.

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6. *Fragrant Herbs*, p 12
7. *Śrīmadbhāgavata-Mahāpurāṇa*, 10.30.7
8. *Śrīmaddevībhāgavatapurāṇam*, 9.24.51
9. *The Skanda-Purāṇa*, 2.4.23.2.
10. *Ibid*, 6.249.2.
11. *Ibid*, 6.249.3
12. *The Padma-Purāṇa*, 1.61.16

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Hence, its importance has been described in the sacred scriptures time and again. The *Skanda Mahāpurāṇa* suggests that one should worship Vāsudeva with one thousand sprouts of Tulasī leaves.[13] This very Purāṇa says that if anyone worships Hari with a hundred thousand leaves of the holy Tulasī plant in Kārttika, he gets a pearl for every leaf as the fruit thereof.[14] This Purāṇa further adds that he who worships Hari and Hara with bunches of Tulasī, is not reborn in any other womb.[15] This apart it is said that jewels, gold, flowers and pearls (when offered) not give even a sixteenth part of the merit that the Tulasī leaves give.[16] It is a declaration of Almighty God (*Bhagavān* Hari) that if prayers are offered along with Tulasī sprouts, he ensures that devotee does not enter the womb for new birth.[17] If a man worships even once with the pure, fragrant and unbroken leaves of glorious Tulasī, Yama wipes off the sin of that man.[18] Sins are done away with if offering are made with Tulasī to Rāma.[19] It is also said that one who devoutly worships Kṛṣṇa with Kṛṣṇatulasī attains the bright world where Viṣṇu is present all along with Śrī.[20] This apart, people who give Tulasī leaves to mendicants and other devotees for the purpose of worshipping *Bhagavān*, go to the immutable region.[21] *Vaiṣṇava* goal is attained by a person who worships *Bhagavān* with both *kṛṣṇa* and *śveta* Tulasī.[22] The *Skanda Purāṇa* declares that he who worships Madhusūdana in the month of *Vaiśākha* with Tulasī leaves, shall become an emperor and enjoy pleasures in crore of births.[23] One who worships Viṣṇu with tender leaves of Tulasī on the *Dvādaśī* day redeems the entire family and becomes the lord of the world of Viṣṇu.[24]

Worshipping Viṣṇu by Tulasī has also been suggested by the *Padma Mahāpurāṇa.*

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13. *The Skanda-Purāṇa*, 2.9.29.16
14. *Ibid*, 2.4.2.34
15. *Ibid*, 2.4.23.13
16. *Ibid*, 2.5.8.2
17. *Ibid*, 2.5.8.3.
18. *Ibid*, 2.5.8.5
19. *Ibid*, 2.5.8.
20. *Ibid*, 2.5.8.17
21. *Ibid*, 2.5.8.18
22. *Ibid*, 2.5.8.19
23. *Ibid*, (Volume VIII), p 15
24. *Ibid*, 2.7.24.8

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According to this *Mahāpurāṇa*, it never goes in vain and is always highly fruitful. By doing so i.e. worshipping Viṣṇu with Tulasī leaf; brightness, happiness, fame, wealth, noble family, good character, good wife, good son, good daughter, wealth, kingdom, health, knowledge and special knowledge, Vedas, Vedāṅgas, science, Purāṇas, sacred texts, are in hand birth after birth-

'Janmajanmani bhāsitvaṃ sukhaṃ bhāgyaṃ yaśaḥ śriyam
kulaṃ śīlaṃ kalatraṃ ca putraṃ duhitaraṃ tathā
dhanaṃ rājyamarogatvaṃ jñānaṃ vijñānameva ca
vedavedāṅgaśāstraṃ ca purāṇāgamasaṃhitāḥ
sarvaṃ karagataṃ manye tulasyābhyarcane hareḥ'.[25]

This *Purāṇa* has said that devotees of Viṣṇu should put Tulasī on Viṣṇu idols, and also on *Śālagrāma* stones. By doing so one would be absorbed with Viṣṇu-

'Harilingeṣu cānyeṣu śālagrāmaśilāsu ca
tulasīgrahaṇaṃ kṛtvā viṣṇoḥ sāyujyamāvrajet'.[26]

The role of Tulasī is so important in the rituals that it is said that, who, after having worshipped Viṣṇu, puts the remaining of the Tulasī leaf on his own head, gets purified certainly goes to heaven.[27] In fact, in whose house there exists, in this *Kali* age, Tulasī for the daily worship are lucky enough-

'Dhanyāste mānavā loke yadgṛhe vidyate kalau
śālagrāmaśilārthaṃ tu Tulasī pratyahaṃ kṣitau'.[28]

This *Padma Purāṇa* also says that devotees should worship Viṣṇu with Tulasī leaves as it is very fruitful. It declares that by doing so, a devotee obtains the fruits of one crore of sacrifices. It is said-

'Tulasīdalaistu yo martyo haripūjāṃ karoti vai
dalenaikena labhate koṭiyajñaphalaṃ dvija'.[29]

The Purāṇa does not stop here. It goes to say that those high souled ones who worship Viṣṇu with tender Tulasī leaves do not go to Yama's abode-

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25. *The Padma-Purāṇa*, 1.60.111-113
26. *Ibid*, 1.60.124
27. *Ibid*, 1.60.126
28. *Ibid*, 1.61.7
29. *Ibid*, 4.15.4-5

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'Komalaistulasīpatrairarcayanti hariṃ tu ye
kālasya sadanaṃ vipra! Tena yānti mahaśayāḥ'.[30]

After talking about the use and importance of leaves of Tulasī, the *Padma Purāṇa* discusses use of wood of Tulasī. It says that devotees on earth should make arrangements for offering sandal like paste of Tulasī wood to Kṛṣṇa. This is highly rewarding for devotee. Having devoutly smeared Viṣṇu with the sandal like paste obtained from Tulasī wood in the Kali-age, he always enjoys in the vicinity of Viṣṇu. He who with his body smeared with the paste from Tulasī wood, worships Viṣṇu, obtains the fruit of having given a hundred cows in one day and a fruit of worship offered for hundred days-

'Na tena sadṛśo loke vaiṣṇavo bhuvi dṛśyate
yaḥ prayacchati kṛṣṇasya tulasīkāṣṭhacandanam
sa jāyate kṛpāpātraṃ viṣṇorvādavasattam
tulasīdārujātena candanena kalau harim
vilipya bhaktito nityaṃ ramate harisannidhau
tulasīpankaliptāṅgaḥ kurute viṣṇupūjanam
pūjāśatadinaikāhnā labhyate gośataṃ phalam'.[31]

The *Nārada Mahāpurāṇa* has prescribed the method how to use Tulasī for offering. Discussing the way of offering Tulasī leaves, it quotes *Gautamīya Tantra* and says that the pair of Tulasī leaves soaked in two kinds of sandal paste, one white (*śveta*) and the other red (*rakta*), should be offered at the feet of the deity.[32] This Purāṇa further adds that he who offers in worship the leaves of the Tulasī plant on *Śālagrāma* stone will stay in Viṣṇu's abode, till the time of the dissolution of all living beings.[33] *Śrimaddevībhāgavata* goes to the extent to say that no one should ever think of going for worshipping sans Tulasī leaves. It says that no one's worship will be complete without Tulasī leaves.[34] This Purāṇa adds that whatever pleasure Hari gets when thousands and thousands of jars filled with water are offered to him, the same pleasure He will get when one Tulasī leaf will be offered to him-

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30. *Ibid*, 4.22.5
31. *Ibid*, 6.23.18-21
32. *The Nārada-Purāṇa*, p 1141
33. *Ibid*, 13.31
34. *Śrīmaddevībhāgavatapurāṇam*, 9.17.35

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'Sudhāghaṭasahasrāṇāṃ yā tuṣṭistu bhavedhareḥ
Sā ca tuṣṭirbhavennūnaṃ tulasīpatradānataḥ'.[35]

The *Padma Purāṇa* is of the view that worshipping of Viṣṇu, which a man does after collecting Tulasī leaves, with the recital of this sacred prayer is a lakh crore times meritorious-

'Pūjanaṃ vāsudevasya lakṣakoṭiguṇaṃ bhavet
prabhāvaṃ tava deveśi gāyanti surasattamāḥ'.[36]

The same Purāṇa further adds that a man who offers the incense of a piece of Tulasī wood to Viṣṇu, obtains the fruit similar to that of a hundred sacrifices or that of the gift of hundred cows-

'Yo dadāti harerdhūpaṃ tulasīkāṣṭhasambhavam
śatakratusamaṃ puṇyaṃ labhate gośataṃ phalam'.[37]

In the *Skanda Purāṇa, Bhagavān* Hari says that if people do not gather Tulasī leaves for the sake of my worship, fie upon their youth, life, wealth and progeny! Their happiness is not seen here and hereafter.[38]

RITUALISTIC IMPORTANCE OF GARLAND MADE UP OF *TULASĪ*

The garland of Tulasī is used in one way or the other in numbers of rites and rituals. The *Skanda Purāṇa* says that after getting initiation from a saintly preceptor, one should wear a rosary of Tulasī beads round his neck.[39]

The Tulasī's garlands are offered over the idols of Viṣṇu. This garland after being offered attains numerous virtues. Wearing of such garland is highly beneficial. Establishing this fact, the *Skanda Purāṇa* says that if a person takes away the garland of holy basil leaves from the idol of Viṣṇu and wears it over his head, round the neck or on the chest; he requires without any strain the merits of as many horse sacrifices as there are leaves therein.[40]

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35. *Ibid,* 9.24.40
36. *The Padma-Purāṇa,* 1.61.14
37. *Ibid,* 6.23.15-16
38. *The Skanda-Purāṇa,* 2.5.8.6
39. *Ibid,* 2.9.26.13
40. *Ibid,* 2.2.38.122

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This apart, he who carries a Tulasī leaf taken out from an idol of Kṛṣṇa in his mouth, body or head, shall be freed from all ailments and shall be rid of all sins.[41] The garland made up of either beads or leaves of Tulasī when worn in neck is considered to be highly favourable. By doing so a man becomes eligible of staying in heaven for crore of *Kalpas*.[42] The *Padma Purāṇa* also expresses the similar view. According to it, wearing garlands of Tulasī leaves those who sing the names of Viṣṇu should be known as the followers of the Viṣṇu.[43] The same Purāṇa says that who, putting round his neck the garland of leaves of Tulasī, would worship Viṣṇu, obtains, for each flower, a myriad of cows-

'Yaḥ punastulasīmālāṃ kaṇṭhe kṛtvā janārdanam
pūjayetpuṇyamāpnoti pratipuṣpaṃ gavāyutam'.[44]

The *Śrimaddevībhāgavata Mahāpurāṇa* has also stated the benefit of wearing garland made up of Tulasī. It says that whoever holds in his neck the garland made up of Tulasī wood, gets certainly the fruits of horse sacrifices at every step-

'Tulasīkāṣṭhanirmāṇamālāṃ gṛhṇāti yo naraḥ
pade padea'vamedhasya labhate niścitaṃ phalam'.[45]

Wearing Tulasī's twig with sandal paste is even more worthy. The *Skanda Mahāpurāṇa* says that by doing so one is bound to attain *sāyujya* with Viṣṇu. By wearing this kind of twig one is never contaminated with sins even if they are committed.[46]

OFFERING OF *NAIVEDYA*, DURING WORSHIPPING AND TULASĪ

It goes without saying that *naivedya* is offered to Gods and Goddesses during offering prayers. Sacred texts here mention that while preparing *naivedya* one should keep in mind that Tulasī should be an important ingredient of it. This is why the *Skanda Purāṇa* says that if a person eats the *naivedya* that is prepared with cooked rice and mixed with Tulasī leaves, he attains the merit equal to the drinking of *Soma*

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41. *Ibid*, 2.4.2.35
42. *Ibid*, 2.4.12.81
43. *The Padma-Purāṇa*, 4.1.24
44. *Ibid*, 4.22.13
45. *Śrīmaddevībhāgavatapurāṇam*, 9.24.45
46. *The Skanda-Purāṇa*, 2.4.23.16-17

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juice for every such morsel.[47] It is further said that after offering *Tulasī* as *naivedya*, who consumes it never goes to the world of *Yama*.[48] The *Padma Purāṇa* is of the view that the food which a man cooks as an offering of eatables to the deity with the fire made of Tulasī wood, is indeed offered to Viṣṇu-

'Naivedyaṃ pacate yastu tulasīkāṣṭhavahninā
merutulyaṃ bhaveddattaṃ tadannaṃ keśavasya hi'.[49]

PLANTATION OF TULASĪ WITHIN THE LIMIT OF HOUSE

Planting of trees have always been an important ritual in Indian Tradition. It is done in a specific way and it has limitless benefits. The Sacred texts have come up with numerous references in this regard. Owing to the importance of plantation of Tulasī herb the *Skanda Purāṇa* says that fruitful indeed is the life of that man in whose house exists the Tulasī plant.[50] This very Purāṇa says that the house in which there is a grove of Tulasī plant is no less than a *Tīrtha*. This is why servants of Yama never enter such houses.[51] There is no doubt that everything of Tulasī including leaves, flowers, fruits, roots, branches, skin, and stem is purifying, so also the clay where Tulasī plant grows.-

'Patraṃ puṣpaṃ phalaṃ Śākhātvakskandhasaṃjṇitam
tulasīsaṃbhavaṃ sarvaṃ pāvanaṃ mṛttikādikam'.[52]

Those who grow the Tulasī grove get all desired objects.[53] One who grows Tulasī for worshipping purpose on the earth; rejoice in abode of Viṣṇu named *Śveta Dvīpa* and the heaven after reaching there.[54] If a man nurtures Tulasī plant with faith and waters by filling a basin made round its roots the family is sanctified.[55] The *Padma Purāṇa* says that there is the proximity of Viṣṇu, where there is Tulasī grove. Brahmā also

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47. *Ibid*, 2.2.38.124
48. *Ibid*, 6.249.6
49. *The Padma-Purāṇa*, 6.23.16-17
50. *The Skanda-Purāṇa*, 2.4.12.79
51. *Ibid*, 2.4.23.9
52. *The Padma-Purāṇa*, 6.23.2
53. *The Skanda-Purāṇa*, 2.4.23.10
54. *Ibid*, 2.5.8.4
55. *Ibid*, 6.249.18

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lives there, and also Lakṣmī with all the host of Gods-

'Tatra keśavasānnidhyaṃ yatrāsti tulasīvanam
tatra brahmā ca kamalā sarvadevagaṇaiḥ saha'.[56]

Describing the importance of plantation of Tulasī, the same Purāṇa says that he who has planted a grove of Tulasī for Viṣṇu on the earth, has duly performed a hundred sacrifice in which *dakṣiṇā* is dear-

'Bhūtale vāpi te yena haryarthaṃ tulasīvanam
kṛtaṃ kratuśataṃ tena vidhivatpriyadakṣiṇam'.[57]

The *Skanda Purāṇa* states that there can never be poverty in the house of that householder by whom the excessively beneficial Tulasī is planted.[58] Similar are the wordings of the *Padma Purāṇa*. It says that in whichever house, village or grove there would be the Tulasī plant, Viṣṇu, the lord of the world, being pleased, would stay there. In that house where there is a Tulasī plant there is no poverty, no hostile action due to (i.e. from) the kinsmen, no grief, no fear and no disease-

'Yatra yatra gṛhe grāme vane vā tulasī bhavet
tatra tatra jagatsvāmī prītātmā ca vasedhariḥ
gṛhe tasminna dāridryaṃ nāyogo bandhusambhavaḥ
na duḥkhaṃ na bhayaṃ rogastulasī yatra tiṣṭhati'.[59]

Kalī does not oppress that person in whose house there is splendid Tulasī plant.[60] Not only this, those tender hands which gather Tulasī leaves and those that plant the plant of Tulasī for Keśava, are lucky on the earth in the Kali age-

'Tulasīṃ ye vicinvanti dhanyāste karapallavāḥ
Keśavārthaṃ kalau ye ca ropayantīha bhūtale'.[61]

If there is a land where there is no Tulasī plant, a person who dies there shall attain dense darkness (i.e. hell).[62] However, if there is a grove of Tulasī in any house the

56. *The Padma-Purāṇa*, 1.60.118
57. *Ibid*, 1.60.123
58. *The Skanda-Purāṇa*, 6.249.1
59. *The Padma-Purāṇa*, 6.23.29-30
60. *The Skanda-Purāṇa*, 2.7.22.99
61. *The Padma-Purāṇa*, 1.61.8
62. *The Skanda-Purāṇa*, 2.7.14.20.

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servants of Yama don't dare go there. Due the presence of Tulasī, that part of the land becomes a holy place (*Tīrtha*)-

> *'Tulasyāḥ parisare yasya kānanaṃ tiṣṭhati dvija*
> *gṛhasya tīrtharūpatvānnāyānti yamakiṅkarāḥ'.*[63]

The *Nārada Purāṇa* adds that those who plant Tulasī plant they stay in the region of Nārāyaṇa for a period of hundred *Kalpas* and more.[64] A man who collects a leaf of *Dhātrī* or a leaf of Tulasī on the twelfth day in Kārttika would not go to hell full of torment-

> *'Dhātṛpatraṃ kārttike ca dvādaśyāṃ tulasīdalam*
> *cinoti yo naro gacchennirayaṃ yātanāmayam'.*[65]

TULASĪ AND SALVATION

Salvation has always been a prime goal for those having belief in Indian Culture. Of the four goals of life i.e. *Dharma* (righteousness), *Artha* (Wealth), *Kāma* (Desires) and *Mokṣa* (salvation), salvation is foremost. The holy plant Tulasī is helpful in one or the other way in attaining salvation. The *Skanda Mahāpurāṇa* says that one who eats Tulasī leaves throughout one's life shall certainly attain salvation.[66] He on whose head there is Tulasī is not assailed by Yama's men. It bestows the status of salvation on the person who has Tulasī in his mouth.[67] If the Tulasī is saluted especially during *Cāturmāsya* it bestows salvation.[68] The *Padma Purāṇa* says that even by merely uttering the name of Tulasī, gods give a person his desired object. The lord gives salvation even to censurable persons-

> *'Tulasī nāmamātreṇa devā yacchanti vāṇchitaṃ*
> *garhyāṇāmapi deveśo muktiṃ yacchati dehināṃ'.*[69]

One who, in this *Kaliyuga*, worships Tulasī, narrates its merits, meditates upon it,

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63. *The Padma-Purāṇa*, 4.22.2
64. *The Nārada-Purāṇa*, 13.24-25
65. *The Padma-Purāṇa*, 4.22.23
66. *The Skanda-Purāṇa*, 2.2.38.125
67. *Ibid*, 6.249.7
68. *Ibid*, 6.249.12
69. *The Padma-Purāṇa*, 1.61.37

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plants it, and collects it, surely goes to heaven and attains salvation thereafter. All his sins are get burned. The *Padma Purāṇa* says-

'Pūjane kīrttane dhyāne ropaṇe dhāraṇe kalau
tulasī dahate pāpaṃ svargaṃ mokṣaṃ dadāti ca'.[70]

TULASĪ AS DWELLING PLACE OF DIVINE AUTHORITIES

It goes without saying that the Tulasī is ritualistically very important herb. When one visits sacred literature, it is crystal clear that it is so because it has been dwelling place of numerous divine authorities. *Tīrthas* including Puṣkara, rivers including Gaṅgā and *Devas* including Vāsudeva dwell on the leaf of the Tulasī plant.[71] Lakṣmī always resides in its figure; the ocean born *Sāgarasaṃbhava* resides on its stem. Śrī dwells always in the leaves. Kamalā herself resides in its branches. Indirā is always present in the flowers.[72] The best rivers like Gaṅgā, the best gods Viṣṇu, Brahmā and Śiva, along with deities and holy places like Puṣkara, remain in Tulasī leaf -

'Gaṅgādyāḥ saritaḥ śreṣṭhā viṣṇubrahmamaheśvarāḥ
devaistīrthaiḥ puṣkarādyaistiṣṭhanti tulasīdale'.[73]

Of all kinds of leaves Tulasī is dear to Viṣṇu. Holy places like Puṣkara, so also rivers like *Gaṅgā* and gods like Viṣṇu live in the leaf of Tulasī-

'Sarveṣāṁ patrajātīnāṃ tulasī keśavapriyā
puskarādīni tīrthāni gaṅgādyāh saritastathā'.[74]

The deities, Śiva, Viṣṇu always reside in that house in which there is the clay taken from the root of the Tulasī plant. At its root is Brahmā; in the middle is god Viṣṇu. Rudra stays in the sprout. Therefore, Tulasī is purifying.[75] At that place where even one Tulasī plant stands, all gods like Brahmā, Viṣṇu and Śiva dwell. Always Keśava dwells in the middle of the leaf, Prajāpati at the tip of the leaf, and Śiva at the foot-stalk of the leaf of Tulasī. Lakṣmī, Sarasvatī, so also Gāyatrī and Caṇḍikā, likewise

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70. *Ibid*, 1.60.127
71. *The Skanda-Purāṇa*, 2.4.23.14
72. *Ibid*, 6.249.3-4
73. *The Padma-Purāṇa*, 4.22.6
74. *Ibid*, 5.98.4
75. *Ibid*, 6.23.34-37

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all other wives of other gods dwell in the leaves of that Tulasī plant. These, viz Indra, Agni, Śamana, Nairṛti, so also Varuṇa, Vāyu and Kubera dwell in the branch of the Tulasī plant. All planets like the Sun, the Viśvedevas, Vasus, and all divine sages, so also all the holy places that are there in the crores of the universes and on the earth, live by restoring to (i.e. in) the Tulasī plant.[76]

TULASĪ AND ITS DIVINE ASSOCIATION

Not only this holy plant is dwelling place of divine authorities, it is well known for its divine association. *Skanda Purāṇa* says that leaves of Tulasī are dear to God Viṣṇu just like Padmā (Goddess Lakṣmī) who has come out of the ocean of the milk.[77] The *Padma Purāṇa* also quotes that Tulasī is dear to Viṣṇu. This is why Viṣṇu is worshipped with Tulasī leaves. By doing so dirt of sins are destroyed in Kali age.[78] The same Purāṇa has given the identification for the devotees of Viṣṇu. It says that on whose head or ears an excellent Tulasī leaf is usually seen, should be known as the devotees of Viṣṇu-

> *'Śrotrayormastake yeṣāṃ tulasyāḥ parṇamuttamam*
> *karhicid dṛśyate vipra! Vijñeyāste ca vaiṣṇavāḥ'.*[79]

According to *Devībhāgvata Purāṇa*, Tulasī is dearer to Nārāyaṇa than His life.[80] Without Tulasī, the *Devas* do not get pleased, though other flowers be heaped on them; therefore she is considered as the essence of all the flowers.[81] *Bhagavān* Hari raised Tulasī to the rank of Lakṣmī and thus made her fortunate and glorious.[82]

TULASĪ: AN AUSPICIOUS PLANT

As this herb is a dwelling place for Gods and Goddesses and has divine association, it is considered as an auspicious plant. The *Padma Purāṇa* says that of all leaves and flowers, Tulasī is most auspicious.[83] The same Purāṇa says again that Tulasī

76. *Ibid*, 7.24.5-10
77. *The Skanda-Purāṇa*, 2.5.8.13.
78. *The Padma-Purāṇa*, 1.61.12-13.
79. *Ibid*, 4.1.25
80. *Śrīmaddevībhāgavatapurāṇam*, 9.17.34
81. *Ibid*, 9.25.21
82. *Ibid*, 9.25.4
83. *The Padma-Purāṇa*, 1.60.105

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is auspicious if it is always seen, touched, medicated upon, described, praised, planted, sprinkled and worshipped. Those who everyday are devoted to Tulasī in these nine ways, produce religious merits lasting for thousands of crores of *yugas*-

'Dṛṣṭvā spṛṣṭāthavā dhyātā kīrtitā namataḥ stutā
ropitā secitā nityaṃ pūjitā tulasī śubhā
navadhā tulasī bhaktiṁ ye kurvanti dine dine
yugakoṭisahasrāṇi tanvanti sukṛtaṃ mune'.[84]

WORSHIPPING OF TULASĪ

Due to above mentioned facts, it becomes clear that Tulasī should be worshipped and so is done by all those residing on Earth and *Devaloka*. Hindus occasionally prostrate themselves before Tulasī with a prescribed prayer or praise.[85] What of people residing on earth, the Tulasī is worshipped and revered by all deities like Indra etc. It gives the fruit of the four goals of human life-

'Indrādyairdaivataiḥ sarvaistulasī bhagavatyasau
saṃsevyā sarvadā vipra caturvargaphalapradā'.[86]

Tulasī is always worshipped by all and is, therefore, known as *Viśvapūjitā* (worshipped by all).[87] On the full moon night of the month of Kārtika, the auspicious birth ceremony of Tulasī is performed.[88]

Tulasī, pleased by her worship or praise, gives happiness and prosperity. Know that even a sinner who is on the path of Yama, easily goes up to salvation-

'Tulasīstavasantuṣṭassukhaṃ vṛddhiṃ dadāti ca
udgataṃ helayā viddhi pāpaṃ yamapathe sthitam'.[89]

Whoever, worships with devotion on that full moon day, the universe purifying Tulasī, becomes freed of all sins and goes up to the *Viṣṇuloka*-

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84. *Ibid*, 6.61.62-63
85. *Literature and Mythology of the Hindoos*, p 261
86. *The Padma-Purāṇa*, 7.24.3
87. *Śrīmaddevībhāgavatapurāṇam*,9.25.20
88. *Ibid*, 9.25.33
89. *The Padma-Purāṇa*, 1.61.38

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'Tasyāṃ yaḥ pūjayettāṃ ca bhaktyā ca viśvapāvanīm
sarvapāpādvinirmukto viṣṇulokaṃ sa gacchati'.[90]

GLORIFICATION OF TULASĪ

For all such reasons mentioned above various sacred texts have glorified Tulasī. Numbers of references are found in these texts. The *Padma Purāṇa* says that he in whose house the hymn praise of Tulasī is kept in written form, has nothing inauspicious and certainly gets every auspicious thing; and he has every propitious object and has nothing that is unpropitious. He always has abundant supply of food, and has ample wealth and corn-

'Yasmingṛhe ca likhito vidyate tulasīstavaḥ
nāśubhaṃ vidyate tasya śubhanāpnoti niścitam
sarvaṃ ca maṅgalaṃ tasya nāsti kiṃcidamaṅgalam
subhikṣaṃ sarvadā tasya dhanam dhānyaṃ ca puṣkalam'.[91]

By listening to or telling auspicious prayer and sin removing greatness of Tulasī a man undoubtedly attains salvation-

'Tulasīmāhātmyamidaṃ pavitraṃ pāpanāśanam
śrutvā tu labhate mokṣamuktvā caiva na saṃśayaḥ'.[92]

Those men who bow down their head on seeing the grove of Tulasī plants, and those who embellish their ears with Tulasī twigs are indeed excellent *Bhāgavatas.*[93] A drop of the water of Gaṅgā of the size of a mustard seed mixed with Tulasī leaf definitely sanctifies twenty one generations.[94] A man who sprinkles at least a handful of water on the Tulasī plant shall stay along with God Viṣṇu, the dweller in the milky ocean, as long as the moon and the stars shine.[95] Anybody who sprinkles the image of a deity on the occasion of consecration with the water of the Tulasī leaves he is treated to have taken a bath in all the holy places of pilgrimage and stands initiated in all the sacrifices-

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90. *Śrīmaddevībhāgavatapurāṇam*,9.25.34
91. *The Padma-Purāṇa*, 1.61.39-40
92. *Ibid*, 6.19.152
93. *The Nārada-Purāṇa*, 5.65
94. *Ibid*, 9.125
95. *Ibid*, 13.29

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'Sa snātaḥ sarvatīrtheṣu sarvayajñeṣu dīkṣitaḥ
tulasīpatratoyena yobhiṣekaṃ samācaret'.[96]

Whatever fruits are acquired by giving *Ayuta* cows as presents, those will be also acquired by giving Tulasī leaves-

'Gavāmayutadānena yatphalaṃ tatphalaṃ bhavet
tulasīpatradānena tatphalaṃ kartike sati'.[97]

He who drinks daily the Tulasī leaf water certainly gets the fruit of one lakh horse sacrifices.[98] One who wears *ūrdhva puṇḍra* (a vertical mark on the forehead) with the mud taken from the root of the Tulasī plant rides in an excellent aerial car and goes to Viṣṇu's abode.[99] Even Yama is incapable of looking at the person who gives up his life with a bunch of Tulasī, though he may have committed hundreds of sins.[100] That high position which the wise obtains by means of sacrifices like *Rājasūya*, vows and various restraints is obtained easily by serving the Tulasī-

'Rājasūyādibhiryajñairvrataiśca vividhairyamaiḥ
yā gatiḥ prāpyate dhīraistulasīsevināṃ bhavet'.[101]

He who has Tulasī in his hand is rid of three types of distresses. If Tulasī is in the chest (heart) of living beings, it grants all desires.[102] He who has Tulasī on his shoulders is never touched by sin. He who has Tulasī round his neck always is a living liberated soul.[103] A man who holds (carries with him) a Tulasī leaf always, shall undoubtedly attain whatever he wishes to have mentally.[104] One who takes his holy bath with waters mingled with the waters mingled with leaves of Tulasī attains the benefit of holy bath in Gangā.[105]

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96. *Śrīmaddevībhāgavatapurāṇam*,9.24.39
97. *Ibid*, 9.24.41
98. *Ibid*, 9.24.43
99. *The Nārada-Purāṇa*, 13.26-27
100. *The Skanda-Purāṇa*, 2.4.23.15
101. *The Padma-Purāṇa*, 1.60.133-134
102. *The Skanda-Purāṇa*, 6.249.8
103. *Ibid*, 6.249.9
104. *Ibid*, 6.249.10
105. *Ibid*, 2.4.23.19

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ROLE AND IMPORTANCE OF TULASĪ IN *ANTYEṢṬI SAṀSKĀRA* AND *ŚRĀDDHA*

Antyeṣṭi Saṁskāra and *śrāddha* ceremony performed thereafter have significant place in Indian ritualistic system.

Śrāddha ceremony should be performed wherever there is the shade of Tulasī grove. The ceremony should be performed unto manes there. Thus performed ceremony has everlasting benefit.[106] It is so because the leaf of the Tulasī is considered to be equal to all Gods and Goddesses in *Śrāddhas*. Therefore, one should serve Tulasī with all effort. He, who, has served Tulasī has served everyone like his preceptor, a *Brāhmaṇa* or a sacred place-

'Sarveṣāmapi devānāṃ devīnāṃ ca samantataḥ
śrāddheṣu yajñakāryeṣu parṇamekaṃ ṣaḍānana
tasmātsarvaprayatnena tulasīsevanaṃ kuru
tulasī sevitā yena tena sarvaṃ tu sevitam
guru vipraṃ devatīrthaṃ tasmātsevaya ṣaṇmukham'.[107]

If a man gives (i.e. puts) a Tulasī leaf on the *piṇḍa* offered to manes, then for every leaf that is thus offered the manes are contended for a hundred years-

'Yo dadāti pitṛṇāṃ tu piṇḍe tulasisambhavam
dalaṃ saṃjāyate tṛptiḥ patre patre śatābdikā'.[108]

Those whose bodies are burnt with the Tulasī wood are freed from sins, so also he on whose dead body the Tulasī wood is placed and who (i.e. whose dead body) is cremated after doing so, is freed from sins. He who at the time has heard the narration of the virtues or the recollection of Viṣṇu, and who is cremated with the Tulasī wood is not reborn. If among hundred pieaces of any other kind of the wood, there is just one piece of Tulasī wood in the funeral pyre, the man would have salvation just at the time of cremation-even if he has committed a crore of sins-

'Śarīraṃ dahyate yeṣāṃ tulasīkāṣṭhavahninā
dattvā ca tulasīkāṣṭhaṃ sarvāṅgeṣu mṛtasya vai
paścādyaḥ kurute dāhaṃ so'api pāpāt pramucyate

106. *Ibid*, 2.4.23.18
107. *The Padma-Purāṇa*, 1.60.130-13
108. *Ibid*, 6.23.24

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maraṇe yasya samprāptaṃ kīrtanaṃ smaraṇaṃ hareḥ
tulasīdāruṇādāho na tasya punarāvṛtiḥ
yadyekaṃ tulasīkāṣṭhaṃ madhye kāṣṭhaśatasya hi
dāhakāle bhavenmuktiḥ koṭipāpayutasya ca'.[109]

Pieces of wood become meritorious when mixed with Tulasī wood. As long as the funeral pyre mixed with Tulasī wood is burning, all his sins committed during crore of *kalpas* are burnt-

'tulasīkāṣṭhamiśrāṇi yānti dārūṇi puṇyatām
tulasīkāṣṭhasaṃiśrā yāvatprajvalate citā
dahyanti tasya pāpāni kalpakoṭikṛtāni vai'.[110]

If one drinks or gets the Tulasī leaf water at the momentous time of death, one becomes freed of all sins and is worshipped in the *Viṣṇu loka*-

'tulasīpatratoyaṃ ca mṛtyukāle ca yo labhet
mucyate sarvapāpebhyo viṣṇuloke mahīyate'.[111]

This apart, he who drinks or gets a bit of the Tulasī leaf water at the time of the death certainly goes to *Vaikuṇṭha*, ascending on carriage made up of jewels-

'tulasītoyakaṇikāṃ mṛtyukāle ca yo labhet
ratnayānaṃ samāruhya vaikuṇṭhe prāpyate dhruvam'.[112]

When a *Brāhmaṇa* is dying one of these plants is fetched and placed on a pedestal. A bit of its root is placed in the mouth of the dying man, and the leaves are placed on his face, eyes, ears, and chest; he is then sprinkled from head to foot with a Tulasī twig which has been dipped in water.[113]

TULASĪ AS DESTROYER OF SINS

Sacred texts have highlighted that Tulasī is helpful in destroying the sins. The *Skanda Purāṇa* says that by the mere sight of Tulasī a heap of sins gets destroyed.[114]

109. *Ibid*, 23.3-6
110. *Ibid*, 6.23.7-8
111. *Śrīmaddevībhāgavatapurāṇam*, 9.24.42
112. *Ibid*, 9.24.48
113. *Hindu Manners Customs and Ceremonies*, p. 649
114. *The Skanda-Purāṇa*, 6.249.2

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According to the *Padma Purāṇa*, Tulasī is one's shelter in *Kaliyuga*, when it comes to the dispelling of sins.[115] He who would cast his life while keeping Tulasī on the tuft of hair on his head, is freed from a stream of sins and goes to the happy heaven:

'Śikhāyāṃ tulasīṃ kṛtvā yastu prāṇān parityajet
duṣkṛtaughādvinirmuktaḥ svargameti nirāmayam'.[116]

This very Purāṇa adds that in the Kali age, Tulasī burns a man's sin, when used at the time of bathing, giving gifts, meditation, eating, worshipping Viṣṇu, narrating the account and planting Tulasī:

'Tīrthayātrādigamanaiḥ phalaiḥ sidhyati kinnaraḥ
snāne dāne tathā dhyāne prāśane keśvārcane
tulasī dahate pāpaṃ kīrtane ropaṇe kalau
tulasyamṛtajanmāsi sadā tvaṃ keśavapriye'.[117]

By recital of the hymn of praise of Tulasī, all the sin committed during youth, childhood, adolescent stage and old age, perishes-

'Yatpāpaṃ yauvane bālye kaumāre vārdhake kṛtam
tatsarvaṃ vilayaṃ yāti tulasīstavapāṭataḥ'.[118]

The Tulasī grove is auspicious and removes all sins. Those excellent men who plant it do not see the sun's son (i.e. Yama)-

'Tulasyāḥ kānanaṃ vipraṃ sarvapāpaharaṃ śubham
ropayanti narāḥ śreṣṭhāste na paśyanti bhāskarīm'.[119]

All the sins of the person get perished if he plants, nourishes, attends upon, looks at and touches the Tulasī plant;

'Ropaṇaṃ pālanaṃ sevāṃ darśanaṃ sparśanaṃ tu yaḥ
kuryāttasya pranaṣṭam syātsarvapāpaṃ dvijottama'.[120]

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115. *The Padma-Purāṇa*, 1.60.127
116. *Ibid*, 1.60.132-133
117. *Ibid*, 1.61.10-11
118. *Ibid*, 1.61.35
119. *Ibid*, 4.22.3
120. *Ibid*, 4.22.4

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Sin does not touch the body of the man who wears the Tulasī wood paste. He goes to the highest position-

'Yo naro dhārayedvipra tulasikāṣṭha candanam
tasyāṅgaṃ na spṛśet pāpaṃ sa yāti paramaṃ padam'.[121]

The sin of the men is burnt in the fire-chamber or crematory when the fire of Tulasī wood is burning with clarified butter-

'Jvalate yatra cājyena tulasīkāṣṭhapāvakaḥ
agnyagāre śmaśāne vā dahyate pātakaṃ nṛṇām'.[122]

If a sinner devoutly holds on his head the water remaining at the root of *Tulasī*, he goes to Viṣṇu's abode. He who would hold on his head the water flowing from *Tulasī* leaf, has bathed (i.e. has obtained the fruit of having bathed) at all sacred places, and in the end he goes to Viṣṇu's house-

'Tulasīmūladeśepi sthitaṃ vāri dvijottama
gṛhṇātí mastake bhaktyā pāpī yāti harergṛham
tulasīpatragalitaṃ yastoyaṃ śirasā vahet
sarvatīrtheṣu sa snātaścānte yāti harergṛham'.[123]

TULASĪ AND *YAJÑA*

Yajña is considered to be an integral part of Indian culture. When it comes to Tulasī, it is related to *Yajña*. The *Padma Purāṇa* says that the *Brāhmaṇas* who perform a sacrifice with the fire of Tulasī-wood, would obtain the fruit of an *Agniṣṭoma* sacrifice -

'Homaṃ kurvanti ye viprāstulasīkāṣṭhavahninā
śikthe śikthe tile vāpi agniṣṭomaphala labhet'.[124]

The dry sticks of this plant are used for *homa*.[125] One attains great glory by performing *homa* with Tulasī leaves.[126]

121. *Ibid*, 4.22.9
122. *Ibid*, 6.23.13-14
123. *Ibid*, 4.22.26-27
124. *Ibid*, 6.23.14-15
125. *A Concise Encyclopaedia of Hinduism*, p 418
126. *The Nārada-Purāṇa*, 71.83

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TULASĪ AND *JYOTIṢA*

Jyotiṣa is branch of the *Vedāṅga*. Hence is of great importance in Indian tradition. Tulasī is closely related to various aspects of *Jyotiṣa*. It is said that the person who has taken birth in *Maghā Nakṣatra* should plant and protect Tulasī plant for his betterment. Worshipping Tulasī with black *Dhaturā* regularly abolishes the bad effects of the effects of the different planets. The person who has taken birth in *Rohiṇi Nakṣatra* should always offer milk and water together with Tulasī plant daily for overcoming the bad effects caused by different planets. Tulasī is very favourable in a residential unit.[127]

VRATAS RELATED TO TULASĪ

There are *vratas*, which are directly or indirectly related to Tulasī.[128] Description of some such *vratas* is given below-

Tulasītrirātra vrata- It is a three-day *vrata* that starts from the ninth day of *Kārttika Śukla Pakṣa*. This *vrata* is marked by the offering towards Viṣṇu and Lakṣmī with Tulasī leaves. The greatness of this *vrata* is narrated by Śiva to Ṛṣi Nārada. The belief is that performing this *vrata* helps one in attaining mastery in arts and science. The *Vrata* ends on the *Ekādaśī* day in *Śukla Pakṣa* of Kārttika month, which is the famous *Hari Prabodhinī Ekādaśī*.

Tulasīlakṣapūjā- It is a special *pūjā* in which one lakh leaves of Tulasī are offered to *Bhagavān*. It can be organised in any month. However, if it is started in the month of Kārtika or Māgha, it gives desired results. While performing this *pūjā*, one thousand leaves of Tulasī are to be offered till the number reaches to one lakh.

Tulasīvivāha-*Tulasīvivāha* is the ceremonial wedding of the Tulasī plant to God Viṣṇu. This ceremony can be performed any time between *Prabodhinī Ekādaśī* and Kārttika *Pūrṇimā*. But, usually it is performed on the eleventh or the twelfth day of the lunar fortnight. The Tulasī wedding signifies the end of the monsoon and the beginning of the Hindu wedding season. This ceremony is conducted at homes and also at temples. A fast is observed on the *Tulasī Vivāha* day till evening when the ceremony begins. A *maṇḍap* (marriage booth) is built around the courtyard of the house where the Tulasī plant is planted. The Tulasī plant is usually planted in centre of the courtyard in a brick plaster called *Tulasī vṛndāvana*. It is believed that the soul of *Vṛindā* resides in

127. *Miraculous Plants*, p.77
128. *Dharmaśāstra kā Itihāsa (Volume 4)*, p.131

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the plant at night and leaves in the morning. The bride Tulasī is clothed with a *sāri* and ornaments including earrings and necklaces. A human paper face with a *bindi* and nose-ring - may be attached to Tulasī. The bridegroom is a brass image or picture of Viṣṇu or more frequently the *Śaligrāma* stone - the symbol of Viṣṇu. The image is clothed in a *dhoti*. Both Viṣṇu and Tulasī are bathed and decorated with flowers and garlands before the wedding. The couple is linked with a cotton thread (mālā) in the ceremony. The priest recites series of *mantras*. These *mantras* formally complete the wedding. Rice mixed with vermilion is showered by the attendees on Tulasī and Viṣṇu at the end of the recitation of the *mantras*. Viṣṇu is offered sandalwood-paste, men's clothing and the sacred thread. The bride is offered sāris, turmeric, vermilion and a wedding necklace called *Maṅgalasūtra*, worn by married women. Sweets and food cooked for an actual wedding are cooked for *Tulasīvivāh* too. This ceremony is mostly performed by women. The *prasād* of sugar-cane, coconut chips, fruits and groundnut is distributed to devotees.

Śrīkṛṣṇajanmāṣṭamī- Scriptures say that on the occasion of *Śrīkṛṣṇajanmāṣṭamī* a day long fasting is observed and the Tulasī leaf- worship is performed by reciting *mantras* relating to Kṛṣṇa.

Various other *vratas* in which *Tulasī* is used are *Kṛṣṇaikādaśī, Śrīvrata, Akṣayatṛtīyā, Vāmanapūjā, Dūrvāgaṇapatipūjā, Ṛṣipañcamī, Sūryaṣaṣṭhī, Mahālakṣmīvrata, Anantavrata, Govardhanapūjā, Tulasīvāsa,* and *Viṣṇusaptamī* etc.

CAUTION IN THE USAGE OF *TULASĪ*

There are certain don'ts about Tulasī. These are mentioned as below-

- He who does not keep his word, holding the Tulasī leaf in his hand, goes to the *Kālasūtra* hell as long as the Sun and the Moon last-

> *'Tulasīṃ svakare kṛtvā svīkāraṃ yo na rakṣati*
> *sa yāti kālasūtraṃ ca yāvaccandradivākarau'.*[129]

- He who gives false evidence in the presence of the Tulasī leaf, goes to the *Kumbhī pāka* hell for the life periods of fourteen Indras-

> *'Karoti mithyāśapathaṃ tulasyāṃ yo atra mānavaḥ*
> *sa yāti kumbhīpakaṃ ca yāvadiṃdrāścaturdaśa'.*[130]

129. *Śrīmaddevībhāgavatapurāṇam*,9.24.46
130. *Ibid*, 9.24.47

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• Those who pluck the Tulasī leaves on the *Pūrṇimā* (fifteenth day of the lunar fortnight), on *Amāvasyā* (the last day of the dark fortnight), on the twelfth lunar day, on the passing of sun from one *rāśi* to another, the mid-day or on the twilights, on the night, while applying oil on their bodies, on the impurity period, and while putting on night dresses verily cut off *Nārāyaṇa's* head-

'Pūrṇimāyāmamāvasyāṃ ca dvādaśyāṃ ravisaṃkrame
tailābhyaṃgaṃ ye ca kṛtvā ca madhyāhne niśi sandhyayoḥ
aśauce'aśucikāle ye rātri vāsonvitā narā
tulasīṃ ye vicinvanti te chindanti hareḥ śiraḥ'.[131]

CONCLUSION

After going through the facts mentioned above it is crystal clear that Tulasī herb is one of the herbs, that is of great ritualistic importance. When used in rituals, Tulasī provides real enjoyment. It is its importance that it is an important ingredient for worshipping God on one hand and is itself worshipped on the other hand. It shows the path of salvation. Plantation of Tulasī is highly fruitful. Planting this tree is equivalent to hundreds of sacrifices. Everything of Tulasī including leaves, fruits, roots, branches, skin and stem is purifying. Many *vratas* are related to this highly venerated herb. It has divine association and also a dwelling place of divine authorities. When it comes to *Antyeṣṭi Saṁskāra*, Tulasī is of great importance. It is also destroyer of sins. Hence one should not cherish any doubt regarding the benefits obtainable from sacred Tulasī. Moreover, there is no scope for exaggeration regarding the glory of the Tulasī.

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ANCIENT WORKS ON *RĀJYA TANTRA* GLEANED FROM MAHARSHI YĀJÑAVALKYA'S TEXT

K. G. SHESHADRI*

INTRODUCTION

The concept of kingship has been an ancient tradition from times immemorial. The king was the administrator of the entire kingdom and he had his own duties to perform as envisaged by ancient texts. He had to rule the kingdom with full truth and justice so as to keep his subjects happy. In order to remain as a role model of his subjects he himself had to perform several duties prescribed by the ancient texts for the benefit of the kingdom. The king had a subordinate position during the Vedic period as it was the cosmic law (ordering principle- *Ṛta*) *Ṛta* which was regarded as the upholder of law. Only in later works on *Dharmaśāstra* was the king considered to be head of administration of justice. The *Dharmasūtras* have special rules regarding the conduct of kings and administration of justice. The *Manu Smṛti* [1][II.145-47 and II.216-26] and *Yājñavalkya Smṛti*[2] [I.327-333] have elaborate rules regarding daily duties of the king from morning till night. The administration of justice was one of the primary functions of a king.

KING IN THE VEDIC AND EPIC TEXTS

Several *Smṛtis* do give the characteristics of a king, his duties. The *Nārada Smṛti*[3] states that a king should be conversant with eighteen titles of law with their subdivisions,

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3. Dutt, M. N., *Sixteen Minor Smṛtis,* Text and English Translation, Vol. I-II, Parimal Publications, New Delhi., Also in Sacred Books of the East Vol XXXIII, edited by Dr. Jolly.

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he should be an expert in science of politics (quoted in *Smṛti Candrikā* II). He should personally attend to law suits in many cases. Manu states that a king was appointed by the Supreme Creator to keep the subjects bereft from anarchy.

अराजके हि लोकेऽस्मिन्सर्वतो विद्रुते भयात् ।
रक्षार्थमस्य सर्वस्य राजानमसृजत्प्रभुः ॥ [VII.3]

The *Vālmīki Rāmāyaṇa*[4] states that a king should follow *Dharma*, speak the truth, be victorious, having good conduct and good speech, who has longer vision and who hears the advice of aged knowledgeable person and well versed in warfare and other statecraft.

धर्मज्ञः सत्यसंधश्च शीलवाननसूयकः । शान्तः सान्त्वयिता श्लक्ष्णः कृतज्ञो विजितेन्द्रियः ॥
मृदुश्च स्थिरचित्तश्च सदा भव्योऽनसूयकः प्रियवादी च भूतानां सत्यवादी च राघवः ॥
बहुश्रुतानां वृद्धानां ब्राह्मणानामुपासिता । तेनस्येहातुला कीर्तिर्यशस्तेजश्च वर्धते ॥ [II.2.31-33]

The *Mahābhārata*[5] of Sage Veda Vyāsa also echoes similar views adding that a king should be courageous, bereft of ego, who forgives others and punishes those crossing the limits of law. The *Śānti Parva* has vast information on the duties of the king, his daily duties and administration. The *Viṣṇudharmottara Purāṇa*[6] (Kāṇḍa 2) also upholds the characteristics of the kings stated by the epics. It adds some interesting characteristics as below -

स्थूललक्षो महोत्साहः स्मितपूर्वाभिभाषकः । सुरूपः कुलसम्पन्नः क्षिप्रकारी महाबलः ॥
ब्रह्मण्यश्चाविसंवादी दृढभक्तिः प्रियंवदः । अलोलुपः संयतवाग्गम्भीरः प्रियदर्शनः ॥
नातिदण्डो न निर्दण्डश्चारचक्षुरजिह्मगः । व्यवहारे समः प्राप्ते पुत्रस्य रिपुणा सह ॥
रथे गजेऽश्वे धनुषि व्यायामे च कृतश्रमः । उपवासतपः शीलो यज्ञयाजी गुरुप्रियः ॥

MAHARṢI YĀJÑAVALKYA'S TEXT *RĀJA TANTRA*

In the beginning of the nineteenth century, Pandit Anekal Sri T. Subbarāya Śāstrī in a small town of Anekal near Bangalore revealed some ancient texts that dealt several

4. Mudholakara, Srinivasa Katti (ed.), *Śrimad Vālmīki Rāmāyaṇa*, With commentaries- *Tilaka* of Rāma, *Rāmāyaṇa Śiromaṇi* of Śivasahāya and Bhūṣaṇa of Govindarāja, Parimal Publications, New Delhi, 2008, p.421. A slight variation is given by Mishra, Pt. Mitra in *Viramitrodaya* (*Lakṣaṇa Prakāsa*, p.199). Chawkhambha Sanskrit Series, Vol.V, Varanasi, 1987.

5. *Śriman Mahābhārata*, With commentary of Caturdhara Nīlakaṇṭha Tīkā, Nāmānukramaṇikā and notes by Mishra, Mandan, Vols. I-IX, Nag Publishers, New Delhi, 1988, Vols. I-IX, numbers in *Slokas* indicate the *Parva, adhyāya* and *śloka*.

6. Shah, Priyabala, *Viṣṇudharmottara Purāṇa*, Text with English translation, Vols. I-III, Parimal Publications, New Delhi. 2002. Also see Mishra, Pt. Mitra, *Ibid*, p.195

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arts and sciences. Of the several texts that were revealed to him by the grace of an illustrious Guru who cured his diseases, one of them was the *Rāja Tantra Prakaraṇa* of Sage Yājñavalkya. The Guru lived in a cave near 'Avani' in Kolar district but his name or other whereabouts are still not known. However, the existence of such a work has been mentioned by Sri. T. Subbarāya Śāstrī himself in a letter dated 23-12-1928 to the *Mahārāja* of Darbhanga[7]. The present paper makes an attempt to trace out some passages of the given text in some available extracts. The work is in the form of *Pariccheda* and upto the 32nd *Pariccheda* is quoted in existing extracts[8] and is based on the Bangalore version of the work (also which has been lost). Each of them has several Sūtras and quotes some unknown works of *Rājya Tantra*. The work is different from the *Yājñavalkya Smṛti* which in the *Rāja Dharma Prakaraṇa* deals on the State having seven *Aṅgas* and gives the qualities of kings [I.304-306], his duties [I.334-347] and the daily *dinacaryā* [I.323-329]. In the first *Pariccheda* of *Rājya Tantra* titled '*Sṛṣṭyadhikāra*', Sage Vasiṣtha says on creation of king as follows stating that king was appointed by the Supreme being in both *Sthūla Sūkṣma Rūpa* having the virtues of Indra and *Lokapālas*, and also the brilliance and Dharma of Himself for the benefit and welfare of the people[9] -

देहत्रय समायुक्तं सप्तधातुमयं शिवम् । नरवन्निर्ममे पूर्वं भगवन् राजविग्रहम् ॥
इन्द्रादिलोकपालानां मात्रानाहत्य तेजसा । अभिमन्त्र्य स्वयं पश्चात् । स्तूले वपुषि संददे ॥
स्वचैतन्यप्रकाशांशाद्धर्ममाहृत्य पूर्ववत् । अभिमन्त्र्य यथा शास्त्रं सूक्ष्मे वपुषि योजयेत् ।
स्वचैतन्यांशमाहृत्य दिव्यज्योतिप्रकाशकम् । सर्वावभासकस्साक्षात्कारणे संददे क्रमात् ॥
एवमंशत्रयं राजविग्रहे स्थाप्य शङ्करः ॥ लोकसंरक्षाणार्थाय प्रभुपीठे नियोजयेत् ॥

Several *Dharmaśāstras* upheld that for a good administration punishment of offence is necessary. However, this punishment had to be a well defined framework so that it matched the offence committed and therefore the *Smṛtis* envisage different types of punishments. The *Rāja Tantra* also defines that this punishment within the framework of *Dharma*, was created by God for all 84 lakh creatures including the *Lokapālas*, men, horses, cows and so on in the world. It gives an astounding explanation as to why such a punishment was in built into nature by the creator stating that according to the *Matsya Nyāya*, the weak would be suppressed by the stronger sections of society and hence punishment was necessary for smooth functioning.

7. Śāstrī, Pt. T. Subbarāya, Letter dated 23-12-1928, Chaya lane, Bangalore as Pamplet in Mythic Society, Bangalore
8. Śāstrī, Pt. T. Subbarāya, *Rājabhakti*, Bhautika Kalānidhi series No. 1, Bangalore, 1913.
9. *Ibid. p.22*

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मत्स्यन्यायेन सर्वत्र बलिनो हन्ति दुर्बलान् । पुरुषार्थश्च नश्यन्ति वर्णधर्मादयस्तथा ॥
कुलधर्मा जातिधर्मा सर्वे नश्यन्ति तं विना । इति सचतुरशीतिलक्षेषु प्राणिवर्गेषु सर्वदा ।
लोकेषु लोकपालेषु मनुष्याश्वगवादिषु ॥ धर्मदण्डं विना क्षेमं स्थितिर्नस्स्यात्कदाचन ।
यत्र दण्डभयो नास्ति तत्र सर्वं विनश्यति ॥

It also stresses that this punishment was inbuilt by the creator in the form of one's actions and trials in life, during his birth itself. It was termed as '*Prabhuśakti*' defined as -

अतीन्द्रया ब्रह्मशक्तिर्मूर्तामूर्तात्म स्वयं । दण्डप्रभुविभागेन भवेदिन्द्रियगोचरा ॥
दण्डशक्तिरमूर्तस्यात् मूर्तश्रीराजरूपिणी । शक्तिद्वयसमायोगात्प्रभुशक्तिरिति स्मृतः ॥

In this context, the *Rāja Tantra* quotes Sage Vyāsa's work titled '*Prabhuśaktisarvasva*' and states that it is this *Prabhuśakti* that protects the world. Thereafter, several views by ancient authors on this power of the Creator are quoted. Sage Gobhila in his '*Rājādhikāra Nirṇaya*' says-

प्रकर्षेणाभिभर्त्यस्मात् प्रभुरूपेण सा पुनः । अमूर्तभावाल्लोकानापत्यत्ति सृजति स्वयम् ॥
दृश्यादृश्यसमायोगात् प्रभुशक्तिरितिवर्ण्यति ॥

Sage Śatātāpa in his work '*Dharmakāṇḍa*' says

या दण्डरूपविमला ईशशक्तिस्वयंप्रभा । जनयेद्भयभक्त्यादीन्सर्वत्र हृदये स्थिता ॥
पुनः प्रभुस्वरूपेण मूर्तासैवविशेषतः । शिक्षरक्षणकार्याभ्यां प्रभुशक्तिरितीरितः ॥

Differing on this view, Sumantu Ṛṣi in his '*Jāgarādhikāra*' says -

नाकारं नैवचाहारं नायुधं न गृहादयः । तथापि सर्वलोकानां महाभीतिप्रदा भवेत् ॥
अकिरीटादिदण्डान्तं व्याप्यस्थानानुसारतः । शिक्षरक्षणकार्यादि न करोत्येव न संशयः ॥

Sage Nārada explains in his work '*Rājadharmakāṇḍa*' as to how *Prabhuśakti* is divided into three parts -

त्रिधा विभज्य स्वकलां प्रभुशक्तिस्वतन्त्रतः । स्वाधिकारार्थमेकांशं स्वयं जग्राह तेजसा ॥
राज्याङ्गेष्टङ्गपालेषु द्वितीयांशं नियोजयेत् । प्रजास्थाने तृतीयांशं संस्थाप्यऽथ स्वतेजसा ॥
प्रभुमन्त्रोत्साह इति तेषां नामान्यकुर्वत । प्रभुशक्तिर्भवेन्नित्या आज्ञारूपमहत्तरा ॥

KINGDOM IN SEVERAL ANCIENT TEXTS

The kingdom was the entire region ruled by the king himself and his appointed officers that several texts portray it as having a life of itself. In this context, the *Rāja Tantra* quotes a work by *Prajāpati* Dakṣa namely '*Prabhukalpacandrikā*'[10] as -

10. Śāstrī, Pt. T. Subbarāya, *Rājabhakti, Ibid.*

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राष्ट्रं देहमिति प्रोक्तं राजधानी शिरस्तथा । सिंहासनं तु हृदयं जीवो राजा इति स्मृतः ॥
वर्गास्त्वंगास्तथा नेत्रे सत्यधर्माव्यवस्थिता ॥ प्रजास्सर्वेन्द्रियग्रामाः धर्मदण्डं गृहं विदुः ॥

Likewise *Ṛṣi* Kātyāyana also quotes his views -

राष्ट्रं पत्नी भवेद्राज्ञां पुत्रास्तु पुरवासिनः । देहस्तु प्रभुशक्तिस्यात्वर्गास्त्वंङ्गाः प्रकीर्तिताः ॥
सत्यधर्मासमाश्रित्य रक्षेद्राज्यं स्वदेहवत् ॥

Sage Vasiṣṭha quoting the '*Bījavṛkṣanyāya*' in his text '*Pālanādhikāranirṇaya*' compares the kingdom and subjects to different parts of a tree-

राज्यवृक्षस्य शाखासु बीजरूपं गताः प्रजाः । मूलरूपास्तु राजानो भवेयुर्नात्र संशयः ॥
बीजसत्वस्वरूपत्वाद्वृक्षमूलस्स्वभावतः । सोमानिलार्कवरुणा भूसत्ताद्यर्थाक्रमम् ॥
स्वयोनिरूपबीजानां दर्शनार्थां विशेषतः । वृक्षस्य काण्डशाखादीन्पालयत्येव नान्यथा ॥

Just as the several parts of a tree coordinate in their functions with the branches, roots, leaves and so on, likewise the kingdom and subjects are correlated.

OTHER TEXTS ON *RAJYA TANTRA*

Similar to the *Rāja Tantra* of Sage Yājñavalkya, there has been a continuous tradition of several texts dating after the Epic and Puranic periods. Of these the most well outstanding work on statecraft has been *Arthaśāstra* of Kauṭilya that is quoted by later authorities. Kauṭilya quotes other predecessors on *Arthaśāstra* in his work like the eminent sages namely Bhāradvāja, Viśālākṣa, Parāśara, Piṣuṇa, Koṇapadanta, Vaṇavyādhi, Bahadantiputrā, Bārhaspatya and Auśānasa. Some of the commentaries and digests like the *Smṛticandrikā, Caturvargacintāmaṇi* of Hemādri, *Smṛtimuktāphala* of Vaidyanātha, *Vyavahāra Mayūkha* of Nīlakaṇṭha have several citations from *Smṛtis* on king, kingdom and other aspects of statecraft. Texts like the '*Śukranītisāra*', '*Kāmaṇḍakīya Nītisāra*', '*Nītisāra* of Ghaṭakarpara' also deal with political matters and statecraft. However some medieval texts were exclusively devoted to duties, qualities of a king and other aspects of the kingdom. Of these, the '*Sāmrājyalakṣmīpīṭhikā*' is an excellent work on political matters[11]. It describes in detail the *Sāmudrika Lakṣaṇa* of a king [LXVI], his qualities [LXVII] and his duties [LXX.1-15]. Thereafter there is a detailed description of the duties of a king beginning from early morning (during *Brāhmīmuhūrta*) [LXXI-LXXII], his afternoon duties [LXXVII], his evening duties [LXXXIX] and duties to be performed in the night [LXXX]. These descriptions are so detailed that they do deal quite a lot of

11. Śāstrī, K. Vasudeva, Śāstrī, K. S. Subramania, *Sāmrājyalakṣmīpīṭhikā*, Tanjore Sarasvati Mahal Library Series, No. 58, Tanjore, 1990.

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duties beginning from the procedure of getting up from bed, his ablutions, his prayers and decoration by maids for the assembly, his enquiry of welfare of the state, thereafter the lunch and tour of the state, observing dance and music performances, attending to the training of princes, then enjoyments with the queens in the moonlight and so on.

In fact, such a wonderful text on the king is never found in other ancient literature of the world. The text also mentions the various rituals and festivals to be performed for welfare of the state.

Similarly, the '*Rājaputranīti*' deals with code of conduct prescribed for princes[12]. It forms part of '*Śrīprapañcāmṛta Rājarañjana Purāṇa*' composed by Ekendra, son of king Tulaja of Tanjore.

CONCEPT OF KING AMONG ALL LIVING BEINGS

From Vedic times, kingship has been a part of all living beings. In this sense, lion was called *Mṛgendra* (the king of all beast), likewise *Garuḍa* being called the king of birds. The thirty second chapter of Sage Yājñavalkya's *Rāja Tantra* describes '*Tiryakjanturājyabhāra*' and states

सृष्टिपन्थानमासाद्य प्रभुशक्तिः स्वयं पुरा । धर्मदण्डधरागुप्ता सृष्टिपालनकर्मणि ॥
पिपीलिकादिब्रह्मान्तं व्याप्य नानास्वभावतः । राज्यभारं करोत्येव वर्गसप्तकपूर्वकम् ॥
राजभक्तियुतास्सर्वे राजाज्ञावशवर्तिनः । स्वस्वकर्मानुसारेण स्वजातिविहितं सुखम् ॥

CONCLUSIONS

The concept of kinghood had originated since the gods themselves had been created. It has been one of the special fields of good administration of subjects using the resources of nature harmoniously for the benefit of the people rather than the modern system which has degraded over the times. Such good governance systems have been upheld by ancient texts such as those of the former kings like Pṛthu, Kakutsthā, Yayāti, Sagara, Dilīpa, Gādhi, Yudhiṣṭhira and so on. In this context, Sage Yājñavalkya's *Rājya Tantra* text aptly states that the king is the God for all and he who regards him as an ordinary human, goes to hell.

युवा वा वृद्धरूपो वा बालो वा कुत्सितोपि वा । पूज्य एव भवेद्राजा सर्वेरीश्वरवत्सदा ॥
योवमन्येत मूढात्मा राजानन्दैव विग्रहं । मानुषोयमिति ज्ञात्वा रौरवं नरकं व्रजेत् ॥

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12. Rao, T. R. Bheema., *Rājaputranīti*, Journal of Tanjore Saraswathi Mahal Library, Vol. XXXVI, 1986, No. 1-3, pp.31-40.

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THERAPEUTIC ASPECTS OF MEDITATION

RAJKUMARI TRIKHA*

INTRODUCTION

Meditation is one of the eight components (*Aṣṭāṅga Yoga*) propounded by great sage Patañjali. It is a mental discipline and is more concerned with the mental activities of the aspirants. The *sādhaka* practises it without his interaction with anyone. So this component of the *yoga* is called *Antaraṅga sādhanā,* whereas the other *yogāṅgas,* namely; *yama, niyama, āsana, prāṇāyāma* and *pratyāhāra,* direct his or her behaviour towards other people or objects. So they are called *Bahiraṅga sādhanā* in the *Yoga* vocabulary.

Meditation is the next stage of prolonged and continuous concentration on a given object, either within the body of the aspirant or outside it. Thus a *sādhaka* can choose any point or part of his body, as object to concentrate his mind, e.g. his heart, navel, space between the eyebrows, breath, etc. some *Iṣṭadevatā,* or any outside object or person of his choice. The Sun, the Moon, fire, water, or any natural element can be chosen as an object to concentrate upon. The concentration or *dhāraṇā* is fixing pin-pointed attention on any object[1]. In the beginning, it is very difficult to concentrate, as the mind is very fickle, and it shifts from one object to another related object, very quickly with the speed of wind[2]. If one concentrates on Rāma, the attention is likely to shift to Sītā very shortly, and the thoughts of reverence for her *Pativratā dharma* will appear in the mind. While thinking of her chastity, the attention will shift to Rāvaṇa, who forcibly carried her away. Again the thought will come" Lo! there was only one Rāvaṇa in *Tretāyuga,* but now in this *Kaliyuga,* there are lots of them. Why go far away? Our next door neighbour Mr. X is not lesser than Rāvaṇa. He stares at the girls and ladies every now and then, and has bad intentions towards

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1. देशबन्धश्चित्तस्य धारणा । - Pātañjala *Yogasūtra.* 3.1

2. चञ्चलं हि मनः कृष्ण प्रमाथि बलवद् दृढम् । *Śrīmadbhagavadgītā* 6.34

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them. The concentration (*dhāraṇā*) which started from Rāma, ended with thoughts of a characterless neighbour. It happens in the beginning. But if this practice of *dhāraṇā* is continued sincerely, and for a long period of time, then the mind gets accustomed to concentrate for a longer period, without wavering elsewhere. This state of concentration is called *dhyāna* (meditation)[3]. If the aspirant is able to continue meditation for more and more time, it leads to *Samādhi,* which is the *Summum Bonum* of human life.

From times immemorial, the practice of meditation has been very popular among spiritual and religious-minded people. It is primarily practised as a spiritual *sādhanā* to achieve *Mokṣa*, in various religions and sects. Recent researches on meditation by teams of *Yoga*-experts and medical doctors, have proved its therapeutic benefits. They have found the positive and therapeutical effects of meditation on various organs of the body, heart-beat, nervous system, digestive system, respiratory system, circulatory system etc.[4] The experiments were conducted on *yoga* students and some old *yoga* aspirants, before the commencement of meditation session, in its middle, and towards its end (of meditation sessions). The EMG was recorded using electrodes, attached to various parts of leg, arm and other limbs, to find out the activity of these body-parts before, during and after the meditation. The tests revealed that there was zero or reduced activity of the muscles of these parts during the meditation. The frontal EEG electrodes detect activities of small muscles, which control eye movements. The electrodes were placed below the chin and linked to the ears. The experiments revealed, that there were reduced movements of eyes in the beginning of meditation, but there were no eye-movements in the state of deep meditation.

Another experiment recorded the blood flow and temperature of the body-parts in different stages of meditation. It revealed that the blood flow and body temperature of the body was less in the premeditative stage, but increased in meditation and after meditation. But if the aspirant did not meditate, and sat quietly, with closed eyes, then the blood flow and body-temperature reduced by 9% (in the forearm) in that period. The meditation effected the blood pressure of the body, also positively and in curative manner. The systolic and diastolic blood pressure of healthy people, recorded slightly higher towards the end of meditation, as compared to that of premeditative

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3. तत्र प्रत्ययैकतानता ध्यानम् । - Pātañjala *Yogasūtra* 3.2

4. Cf. *Science studies yoga* (A Review Of Physiological Data) - James Funderburk, Pub. USA 1977.

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period. The patients of high blood-pressure, who had B.P. of 145.6mm. Hg, recorded decrease to 135.0 mm Hg. as a result of practice of meditation for twenty weeks. The diastolic B.P. measurements also showed a decrease from 91.9 to 87.0 mm Hg. These measurements were not taken during meditation, but at random times. The patients of hypertension, who practised meditation for four weeks, but at random times. The patients of hypertension, who practised meditation for four weeks, but discontinued it afterwards, again suffered from high levels of blood pressure. This proved the fact, that the blood flow and BP increase in meditation period, in case of normal aspirants, and thereby energize the body, but decrease in case of patients of hypertension and thus has curative effect.

The Respiratory system also responds favourably to the meditation. The general experience is that there is decrease in both rate and amplitude of respiration during meditation. The endocrine and nervous system also responds favourably to meditation. The levels of secretions of Pituitary and adrenal glands were tested before and during meditation. The Pituitary secretion called Plasma Prolactin was recorded low before the practice of meditation and higher after the practice of meditation for three to four months. The secretion of adrenal, called Plasma Cortisol was found to decrease after meditation. Thus, the meditation has positive effects upon the nervous system too. The brain waves, called Beta, Alpha, Theta, and Delta showed their reduced frequencies in a EEG test, during meditation.

The question arises how the disease of the body are cured in meditation? When the mind is concentrated on any organ, it relaxes that part of the body. The mind and breath accompany each other. Wherever the mind goes, the breath also reaches there. It is true vice-versa also i.e. wherever the breath goes, the mind also reaches there. The *Haṭhayoga-pradīpikā* says-

मनो यत्र विलीयते पवनस्तत्र लीयते,
पवनो लीयते यत्र मनस्तत्र विलीयते । - *Haṭhayoga-pradīpikā* 4.23

When a sick person meditates on the diseased part of his body, the breath also reaches there, along with fresh supply of oxygen (*prāṇa*) and blood. This enlivens the diseased or dead cells of that organism and cures the disease. Sometimes, even the diseased part of the body, is also visualized in the meditation. *Yoganidrā* is curative and very beneficial to relieve the mental and muscular tension. In this technique, the aspirant starts focusing his attention on his own body, beginning from thumb of his right foot. Slowly and slowly the attention is wilfully shifted to other parts of the leg,

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e.g. fingers, sole, ankle, heel, calf, knee, thigh, and waist of the right and left hands, various organs of trunk, (e.g. liver, spleen, kidneys etc.) throat, face, and head etc. Thus the attention is focused on each and every part of the body, beginning from thumb, of the right foot to the head. In this process, deep concentration turns into meditation. During meditation, if the mind is focused on the diseased part, the disease disappears or at least its intensity is reduced by Divine grace/*Gurukṛpā*. This process of meditation is called *Krama-Yoga* in the MBh,[5] *Kāyotsarga* in *Prekṣā dhyāna*, and *yoganidrā* in various schools of yoga.

Yoga traditions have suggested various objects to focus attention upon. The *Vyāsa-bhāṣya* on Patañjali's *Yoga-Sūtra* 3.1 enumerated *nābhi*, heart, *mūrdhā*, tip of nose, tip of tongue, or any other object, outside body.[6] The *Mahābhārata* also gives an exhaustive list of objects for concentration and adds teeth, palate, throat, the cardiac nerves[7], forehead, chest, sides of the trunk, eyes, and ears to it.[8] The *Śrīmadbhagavadgītā* suggests to concentrate between the eyebrows also. Patañjali indirectly hints at the *dhāraṇa* of five elements, while talking of *indriyajaya, bhūtajaya,* and *siddhis* achieved by *saṁyama* upon them.[9] The *yoga* treaties also enjoin to concentrate on the six *cakras*, found in the *Suṣumṇā* nerve in the body. They are named as *Mūlādhāra, Svādhiṣṭhāna, Maṇipura, Anāhata, Viśuddha, Ājñā*. One more *cakra, Sahasrāra* is said to be in the head. There is elaborate description about them in *yoga* literature, which varies in terms of their number, the number of their petals, the letters on them, their presiding deity etc. Here, we are not indulging in difference of their given accounts, but shall concentrate on their role in treatment of diseases. The Earth element is said to predominate in *Mūlādhāra cakra* in the anal region, Water in *Svādhiṣṭhāna* in the genitor-spinal region, Fire in *Maṇipura* in navel region, Air in *Anāhata* in heart, Ether

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5. *Śānti Parva* 332.1-7. The ref. are from *Śrīman Mahābhāratam*, ed. Pt. Ram Chandra Shastri, Delhi, 1979.

6. नाभिचक्रे, हृदयपुंडरीके, मूर्ध्नि ज्योतिषि, नासिकाग्रे, जिह्वाग्रे, इत्येवमादिषु देशेषु, बाह्ये वा विषये, चित्तस्य वृत्तिमात्रेण बन्ध इति धारणा । - *Vyāsa, Bhāṣya* on. Pātañjala *Yogasūtra* 3.1

7. दन्तांस्तालुञ्च जिह्वाञ्च गलं ग्रीवां तथैव च ।
हृदयञ्चिन्तयेच्चापि तथा हृदयनिबन्धनम् ॥ - *Āśvamedhika Parva*. 19. 36-37.

8. नाभ्यां कण्ठे च शीर्षे च हृदि वक्षसि पार्श्वयोः ।
दर्शने श्रवणे चापि घ्राणे चामितविक्रम ॥ - *Śānti Parva* 300.39

9. (क) ग्रहणस्वरूपास्मितान्वयार्थवत्त्वसंयमादिन्द्रियजयः । - Pātañjala *Yogasūtra* 3.47
(ख) स्थूलस्वरूपसूक्ष्मान्वयार्थत्त्वसंयमाद् भूतजयः । - *ibid* 3.44

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in *Viśuddha* in throat and *Mana* and *Buddhi* in *Ājñā*, between the eyebrows[10]. "The diseases, related to these parts of body, and caused by imbalance in the working of *pañcabhūta*, may also be cured by meditating on the concerned *cakra*", is the hypothesis of *yoga* experts, which requires to be proved by the experiments of combined teams of *yoga* experts and medical doctors.

The personal experience of the aspirants, and experiments by *yoga* experts have confirmed the therapeutic benefits of concentration and meditation. The meditation on navel kindles the digestive fire and thus improves the digestion. When the digestion of food is alright, the circulatory, and excretory systems work efficiently. The Sun is the symbol of heat, and if attention is focused upon it, the aspirant draws its heat in his body. Such meditation is curative for the diseases, caused by excessive coldness in the body e.g. cough and cold, indigestion, low blood pressures etc. Similarly meditation upon the Moon imparts coldness in the body, and is curative for the diseases caused by excessive heat, e.g. fever, acidity, ulcers of stomach and abdomen, high blood pressure etc. Meditation on white objects e.g. milky ocean, white cloth, milk, curd etc. increases flow of oxygen in the body, thereby curing tuberculosis. The reason for treatment of diseases in this technique is that the mind draws the properties of the object of concentration / meditation. Thus, when a person concentrates on fire, he draws its quality of heat. That is why, the scriptures advise us to think about and pay attention, only to good qualities, thought, persons, *devatā* etc. This fact is confirmed by *kīṭabhṛṅganyāya*. A bee catches an insect and keeps it in his nest. He hovers and keeps humming near it. The insect continuously listens to his humming and is occupied by his thoughts, out of fear for him. As an effect of continuous fear and thoughts of bee, the insect is transformed, in the form of bee. Similarly, when an aspirant meditates, he draws the qualities of the object of his concentration.

Thus it can safely be said, that the practice of meditation can cure the diseases. It is very difficult for a common man to reach such stage of such deep meditation. That is why, great sage Patañjali has prescribed the practice of *Yama, Niyama, Āsana, Prāṇāyāma*, and *Pratyāhāra*, to purity the mind, as well as nerves of body (*manaśuddhi* and *nāḍiśuddhi*). Then it will be easy to concentrate for the aspirants. The scriptures also suggest to recite some *mantra* of choice, e.g. *Om, Rāma, Kṛṣṇa* etc. along with concentration. It helps in the *sādhanā* and leads to deeper meditation. The favour of

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10. *Ṣaṭcakranirūpaṇa*, Pūrṇānanda Giri, Pub., Chowkhambha Sanskrit Pratisthana, Delhi, 1991.

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Preceptor (*Guru kṛpā*), and divine grace, help and protect the aspirant during his inner journey towards the Supreme Reality. Those, who have *śraddhā* and faith in this practice, will surely experience its positive results themselves. I wish good luck and success to everyone in this path.

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LALITAVISTARA - A BIOGRAPHICAL HISTORY OF BUDDHA'S LIFE*

SHARMILA BAGCHI**

The accounts of Gautama Buddha's life and works are found in Indian Pali, Prakrit and Sanskrit texts and also in the literatures of China, Tibet, Japan, Sri Lanka, Indonesia etc. The archaeological relics including plastic and pictorial art, inscriptions, coins, seals and sealing furnish valuable material regarding the symbolic and iconic forms of the Bodhisattvas, the Buddha's (including the past ones) and their activities. The symbolic representation of Gautama Buddha and those of previous Buddhas were primarily the sacred trees. In the Bharhut art, the different trees representing four *Pūrva* (past) Buddhas are *Paṭalī, Sāla, Udumbara* and *Nyagrodha* respectively. The label-inscription on the Bharhut panels, call these as *Bodhī* trees. The literary and epigraphical references help us determining the names of previous Buddhas who were designated as Vipasvī, Viśvabhū, Kakutsandha, Kaśyapa, Śikhī and Kanakamuni. The last name is mentioned in Nigliva edict of Aśoka as Konagamuni.[1] In the early Indian art of the pre-Christian era, Gautama Buddha was represented by the symbols of *Bodhī*-tree, *Cakra, Stūpa, Chatra* and *Pāda.* These symbols gradually became well-known almost throughout the country. No image of Buddha is found in primitive Buddhism (even in reliefs of Bharhut, Sanchi etc, it is represented by a symbol of wheel- *Cakra*), but in Gandhara art - Greco-Indian style of sculpture (a development of second century A.D. when *Mahāyāna* texts focussed on Buddha legend), the representation of Buddha in art became principal object and thus made him the centre point in his religion for adoration and *Bhakti.*

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1. Bajpai K.D. in the Foreword of *The study of biographies of the Buddha* by Ved Seth, Akay Book Corporation, New Delhi, 1992.

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Gautama or Gotama Buddha[2], known as Siddhārtha (Siddhāttha) before the attainment of Buddha-hood, is the founder of Buddhism. No continuous biography has come to us of the Buddha from ancient time, i.e. from Pali canon. The Pali texts gave preference to the discourses of Buddha (with place and time) rather to the life history of Buddha. They contain unconnected fragments of the history of Buddha's life. Buddha spent nearly 40 years of wandering and preaching *Dharma* but no exact chronology is found. Very few events of early life of the Buddha, prior to the attainment of Buddha-hood are found recorded. Due to non-availability of history, with the development of Buddha-concept and on the basis of different interpretations of existing materials in later centuries, the history of Buddha had come to us with wonders piled on wonders. Attempts to write biographies in Sanskrit and Pali, which surround the events of the Buddha's life with boundless imagination and miraculous legends are quite different from older times. Even the interpolations are done in old texts to make the later as authentic.

The Biographies on Buddha's Life

Among the available five biographies of Buddha, *Lalitavistara* is considered as an important work as it gives a detailed history of Gautama Buddha's life from birth to *Dharmacakrapravartana* - setting in motion the wheel of law, or the first sermon. The other four are 1. *Mahāvastu* of *Mahāsaṅghika* (*Lokottaravādin*'s) in mixed Sanskrit (*Gātha*) 2. *Buddhacarita* of Aśvaghoṣa, in pure Sanskrit (*Mahākāvya*) 3. *Nidānakathā* in pure Pali, forming the introductory part of the *Jātakakathā* 4. *Abhiniṣkramaṇa Sūtra* of Dharmagupta, probably written in mixed Sanskrit but now available only in a Chinese translation, which has been rendered into English by Beal as *The Romantic Legend of Śākya Buddha*. Besides these, there are stray pieces in Pali and Sanskrit *Vinaya*, as also in *Nikāyas*- depicting certain periods or events in Buddha's life like *Mahāpadānasutta, Ariyapariyeṣaṇasutta, Mahāparinibbānasutta, Suttanipāta, Avadāna, Mahāvaṁśa*.

Of the five biographies of Buddha, *Lalitavistara* is the most systematic. Its sonorous *Gāthās* are replete with bold imaginary and its descriptive accounts in prose and poetry, though unreliable, are calculated to produce faith and devotion for the great being. *The Lalitavistara* is regarded as most sacred text of *Mahāyāna* school as a

2 Date of birth of Gotama (Gautama) Buddha is now usually fixed at 563 BC. -Ved Seth, *op. cit.*, p.26.

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Vaipulyasūtra. It is a Text book of voluminous contents and given the usual designation of a *Mahāyāna-sūtra* and yet originally the work embodied a descriptive life of Buddha for the *Sarvāstivādi* school of *Hīnayāna.* It is included in the nine *Dharmas* of Nepalese Buddhism and styled as *Vaipulya Sūtra* - discourse of great extent (the other eight Dharmas are- 1. *Aṣṭasāhasrikā Prajñāpāramitā* 2. *Gaṇḍavyūha* 3. *Daśabhūmika* or *Daśabhūmisvarasūtra* 4. *Samādhirāja,* also known as *Candrapradīpasūtra* 5. *Laṅkāvatārasūtra* 6. *Saddharmapuṇḍarīkā* 8. *Suvarṇaprabhāsasūtra.*)

The *Lalitavistara* is also known as *Mahānidānasūtra* and *Purāṇa.* It is probably a work of first or second century AD when generally the *Mahāyāna Sūtras* were composed or compiled. Its author is unknown though somewhere it is mentioned as a work of Dharmarakṣa (308A.D.). It is divided into 27 unequal chapters called *Parivarta.* The language of the work is mixed Sanskrit known as *Gāthā.* It is a key to the development of the Buddha legend in its earliest beginnings, in which only the spiritual events of the life of the great founder of the religion has been adorned with miracles, down to the final apotheosis of the master in which from start to finish his career appears more like that of god above all the other gods. But, from the standpoint of literary history of Buddha, the *Lalitavistara* is one of the most important works in Buddhist literature. It is indeed not a Buddha-epic proper, but, it embodies all the germs of one which may have helped the poet Aśvaghoṣa some way or the other to create his magnificent epic '*Buddhacarita*' or the life of Buddha.

The life of Buddha is divisible into two parts. The first one referring to his birth, infancy, boyhood and manhood to the time of attaining religious perfection; and the second embracing his career as the teacher of a new faith and the history of his death and funeral. The *Lalitavistara* comprises the first part, as far as it goes, it is the most complete account we have on the subject. There is no other work in Sanskrit language which gives the second part of his life in the same way. For it, the *Sūtras* and the *Avadānas* are our only guides, but they are fragmentary, uncounted, often unreliable and often discordant. The life in Pali, compiled by Buddhaghoṣa, has a great advantage in this respect as it includes the career of the great teacher from his birth to death; but, its authenticity is questionable, and it has compiled nearly a thousand years after the date of events it describes. Rhys Davids calls it "gospel history"[3] which is an evidence of Nepalese beliefs at the time when it was composed, after it lost

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3 *Lectures on the origin and growth of Religion,* Pub. Williams and Norgate, 14 Henrietta Street, Convent Garden, London 1906, p. 197.

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sight and forgotten. Oldenberg[4] also finds the history of Buddha's life a legendary myth. He refutes the French scholar Emile Senart's view, based "wholly on the legendary biography, the *Lalitavistara*, that a real Buddha lived on this earth" (as he thinks that only Pali texts can give us correct information and Pali texts also have no authentic, systematic information always on Buddha's life). The biographical accounts of Buddha's life come from the primary sources available in Pali and Sanskrit[5].

Translations of *Lalitavistara*

The work known as *Lalitavistara* - written in mixed Sanskrit, was known to the world through a Tibetan translation. Some Chinese translations are also available but none of these translation, disclose the name of the original texts. French and English scholars translated the Tibetan or the Chinese versions in their respective languages. The first Sanskrit manuscript of the work was found by Rajendra Lal Mitra in the collection brought by Brian Houghton, an English man who entered Bengal Civil Service as a writer in April 30, 1818[6]. An able administrator, a historiographer and a man of letters, he stayed in Nepal for more than 21 years (1819-1848) and did his research

4 Oldenberg, Herman, *Buddha, His life, His doctrine, His order* by Tr. in English by William Hoey, Motilal Banarsidass Publisher Pvt. Ltd, Delhi-1997, p.73.

5 "The sacred language of Buddhism has not been one. The religion had early branched into several sects and each of them had a sacred tongue of its own. It is yet a moot question what the original language of Buddhism was and whether we have descended to us any fragment of the tongue employed by Buddha himself.....Strictly speaking there are only two sacred languages of the Buddhists - Pali and Sanskrit. Pali is the hieratic language of the Buddhists of Ceylon, Siam and Burma who observe a prosaic and more ancient form of Buddhism. The sacred language of Tibet, China and Japan is Sanskrit and although very few books on Buddhism written in Sanskrit have ever been discovered there, it is unquestionable that once upon a time there was an immense Buddhist literature, a vast cannon of which was translated into Tibetan and Chinese and latterly scholars have succeeded in recovering a portion of the Sanskrit canon which was believed to have perished beyond recall." -Nariman, G.K., *Literary History of Sanskrit Buddhism* (From Winternitz, Sylvain Levi, Huber), Published by D.R.Tarporevala Sons & Co., Bombay, 1920, p.16

6 Preface of *Sanskrit Buddhist Literature of Nepal*, by R.L.Mitra, Sanskrit Pustak Bhandar, 38 Bidhan Sarani, Calcutta-6,, Reprint 1971 (first edition - 1882); Brian Hougton Hodgson - a distinguished statesman, geographer, zoologist, ethnographist and investigator of the Indian languages and antiquities, was the first person to introduce Sanskrit Buddhist literature to the world. : *Literary History of Sanskrit Buddhism*, p.301; *Sarvastivadi Literature*, p.13.

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into the form of religion which prevailed in Nepal - The Buddhism of *Śākya Simha* as it manifested itself in that Alpine region on its expulsion from *Hindustān*(India).

The other well-known translations of the work are -

1. M. Barthelemy St. Hilaire's work entitled *"Le Buddha et Sa Religion"*, based on a French translation, through the Tibetan of a Sanskrit work called *Lalitavistara.*

2. *Rgya Cher Rol Pa*, a Tibetan work has been published with a complete French translation by M. Foucaux (*Fuco*) - the most competent scholar in Europe for the task (in the '*Annals du Mussi Guimet*', Vol.xix, Paris, 1887-1892). Foucaux assigns a date to the Tibetan version which can not be earlier, but, may be much later than the sixth century of our era (AD) or a thousand years after the birth of Gautama Buddha.

3. *Lalitavistara*, edited by S.Lefmanh(German) who also brought out a German translation of the first chapter in Berlin in 1875.

4. It may be taken for certain that a version little different from *Lalitavistara* was known to the artists who about 750-850 AD, decorated with images of the celebrated temple of Borobudur or Barabudur in Java, for these magnificent sculptures, some represent the scenes in the legend of Buddha in a manner as if the artists were working with the text of the *Lalitavistara* in their hands."[7] The reliefs at *Stūpa*, represent texts that were intended to impress lessons of wisdom on the believer's mind as he ascends the *Stūpa*, and so to prepare him for the attainment of the Highest Insight that the *Mahāyāna* brings before his eyes. During the restoration work of the *Stūpa* in 1907-1911, the Dutch Govt. published a detailed description of Borobudur, an English translation of which is in preparation. The chapter containing the *Lalitavistara* reliefs is brought out separately in a book- form[8] where in 120 photographs, most of the events of *Lalitavistara* are immortalized. Dr. Krome is right when he says that "I have carefully tried to make it possible for the reader to form his own opinion as to the correctness of the identifications. As it would be little use to fill up this description with quotation from Sanskrit, I think the best way to make it clear

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7 Nariman G.K., *Literary History of Sanskrit Buddhism* (From Winternitz, Sylvain Levi, Huber), Published by D.R.Tarporevala Sons & Co., Bombay, 1920, p.26.

8 *The Life of Buddha on the Stupa of Barabudur : According to Lalitavistara* - Text, Edited by Dr. N.J.Krom, The Hague Martinu Nijhoff, 1926, p.2.

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will be to translate, as literally as possible, those portions of the text that are depicted on the reliefs, giving besides this portion of the text....".[9]

5. Emile Senart bases his criticism in á*Essai sur la ligende du Buddha*' (in French) wholly on the legendry biography, the *Lalitavistara*, current among the Northern Buddhists in Tibet, China, Nepal.

6. **The Chinese translations** - P.L.Vaidya gives a brief history of Chinese translations in the Introduction of his edition of *Lalitavistara*[10] -

   1. It is said that *Lalitavistara* was translated into Chinese as early as in the first century A.D. Nanjio's catalogue records two *viz.* nos. 159 and 160. Nanjio regarded *Fo-pen-hing-king* as the earliest translation of the work, but it is no longer extant.

   2. As regards the second translation into Chinese of this text, called *Pou-yao-king*, the biography of Buddha, translated by Dharmarakṣa (on Internet, we can see the entry of *Lalitavistara* authored by Dharmarakṣa in same year) in 308 A.D. and containing only 8 chapters, scholars have their doubts about its being the translation of the Text.

   3. There is a third Chinese translation of the work called *Fang-kwang-ta-chwang-yan-king* by Śramaṇa Nramaśa (श्रमण न्रमश) Devakāra of Tan dynasty (circa 620-904 A.D.). Not all, but, Beal finds this translation closely agree in the contents of the chapters, thus raising doubts about its being at all the translation of *Lalitavistara*.

The Editions of *Lalitavistara*

So far the two editions of original *Lalitavistara* were available - one by Rajendra Lal Mitra in *Bibliotheca Indica*, Calcutta, 1877 and another by S. Lefmann, Halle (in two parts, published in 1902 and 1908). In 1957, P.L.Vaidya brought out a new third edition, based on R.L.Mitra and Lefmann's edition. He founded his work mostly on Lefmann's edition as he thinks that Mitra had made many emendations according to Paninian grammar which distorted the original text (made it less authentic)[11].

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9 *Ibid*, p.2.

10 *Buddhist Sanskrit Texts - No.1 : Lalitavistara*, Edited by Dr. P.L.Vaidya, The Mithila Institute of Post-graduate Studies and Research in Sanskrit Learning, Darbhanga, 1958, p.xi

11 *Ibid*, p.x.

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The Contents of *Lalitavistara*

The *Lalitavistara* has strange characteristic of having a form of *Mahāyāna-sūtra*-text, but, belongs to *Sarvāstivāda*-school (a branch of *Hīnayāna*-school). The work is divided into 27 Chapters called '*Parivarta*. Each *Parivarta* has a name. The first one is *Nidāna* where Buddha himself narrates the contents of this work, *Samutsāha*[na?] *Kulaśuddhi* (*Pariśuddhi*), *Dharmālokamukha*, *Pracalaparivarta*, *Garbhāvakrānti*, *Janma*, *Devakulopanayana*, *Abharaṇa*, *Lipiśālāsandarśana*, *Kṛsigrāma*, *Śilpasandarśana*, *Sañcodana*, *Svapna*, *Abhiniṣkramaṇa*, *Bimbisāropakramaṇa*, *Duṣkaracaryā*, *Nairañjanā*, *Bodhimaṇḍagamana*, *Bodhigaṇḍavyaūha*, *Māradharṣaṇa*, *Abhisambodhana*, *Samstava*, *Trapuṣabhallika*, *Adhyeṣaṇā*, *Dharmacakrapravartana* and *Nigama* - the last one.

The size of all *Parivarta*s differs from each other. All the chapters have *Gadya* (prose) and *Padya- śloka* (verse) part. The twenty-first *Parivarta* - *Māradharṣaṇa* is the longest one with 202 *sloka*s which depicts famous encounter of Buddha with Māra (Kāma) and temptation by his daughters.

As we all know that *Lalitavistara* does not tell the full life-history of Buddha, but, the events narrated in it, are accepted more or less as real land- marks of Buddha's life since long. It also contains number of mythical and miraculous description of events which are not found in older texts. Here, Buddha is described on several levels like he is immutable and universal, omnipresent, already enlightened, more than man and greater than gods, a human being born in time and place with a thirst of discovering a knowledge to communicate to others solely for the purpose of instructing human beings. It starts with the background of the story of the Buddha's decision of taking birth on this earth (1st to 5th *Parivarta*) till his first sermon to the group of five monks (26th) and 27th being conclusion - *Nigama* where like a popular religious book, the publicity of the work has been done. Among the 27 chapters of the work, 6th and 7th - *Garbhākrānta* and *Janma,* respectively deal with the legendary conception and birth of Buddha. The 14th chapter '*Svapnaparivarta*' is important one as here the incident of Buddha sighting old-age, disease, death and of a recluse, is found which inspired him for renunciation. The next chapter '*Abhiniṣkramaṇa*' describes the process of his journey to renunciation. The 18th chapter '*Nairanjañā*' has the famous incident of *Pāyasa* (milk) offered to penance-striven Buddha by Sujātā. The 22nd chapter '*Abhisambodhana*' is most important as it speaks of his enlightenment and realisation of the highest-truth.

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The language of *Lalitavistara*

The Buddhist Sanskrit texts usually contain both prose and verse (Gāthā). Sometimes the prose portion either serves as an introduction to the verse portion or reiterates the contents of the verse. The *Lalitavistara* is also a compound of two different styles - a prose version of pure Sanskrit which substantiates its statements by quotations from a metrical and simpler version in the *Gāthā* dialect- a mix of Sanskrit and Prakrit. Let us have a cursory knowledge of *Gāthā* in the words of Rajendra Lal Mitra[12] - "In the collection of words and phrases, the *Gāthā* strictly follows the rules of Sanskrit syntax, but, in the formation of compound terms, it admits of many licenses, highly offensive to the cannon of Panini and his commentators. They seem however to be the consequence of haste, inattention and colloquialism, and are not referable to any dialectic peculiarity. The same may be said of the errors of prosody which, not withstanding the anxiety of the *Gāthā*- versifies to avoid false metre, even at the expense of etymology, prevail to a great extent in their compositions." Though, many scholars have the difference of opinions in calling it *Gāthā*. They prefer to call it 'mixed Sanskrit' or 'Buddhist Sanskrit'[13].

The origin of *Gāthā* is not known for certain. There is nothing in the books characterised by the difference of language, which throw little bit light on its origin. Some assume that it was developed as an intermediate between the regular Sanskrit and Pali - a dialect entirely derived from and manifested posterior to, the Sanskrit. An obvious reason seems to be that it is a crude composition of writers (scribes) to whom the Sanskrit was no longer familiar and who endeavoured to write in the learned language, which they misunderstood, with the freedom which is imparted by the habitual use of a popular but imperfectly - determined dialect. Mitra thinks that Sanskrit passed into *Gāthā* six hundred years before Christian Era; that in three hundred years subsequently, it changed into Pali; and that in two hundred years more, proceeded the Prakrit and its sister dialects - the *Śaurasenī, Drāvidī* (not Telugu or its cognate languages. It is called the language of *Drāviḍīs* - (द्राविडी द्राविडादिषु - साहित्यदर्पण) and *Pāñcalī* which in their turn formed the present vernacular dialects of India[14].

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12 *The Sanskrit Buddhist Literature of Nepal* by R.L.Mitra, Sanskrit Pustak Bhandar, 38 Bidhan Sarani, Calcutta-6, Reprint 1971 (first edition - 1882), p. 36.

13 For further details, see Franklin Edgerton, *Buddhist Hybrid Sanskrit Grammar* (1953); *Gilgit Manuscripts*, Vol.II, ed. Dr. N.Dutt, Intro; Winternitz, *A History of Indian Literature*, Vol.II, pp.226 ff; R.L.Mitra, *Sanskrit Buddhist Literature of Nepal*, Intro. - In FN of *Sarvastivada Literature* by Anukula Chandra Banerjee, p.15.

14 R.L.Mitra, *op. cit.*, p.46.

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Even though, the language of *Lalitavistara* does not follow the Paninian grammar rules religiously[15], the poetry of *Gāthā* has much artistic elegance which at once indicates that it is not the composition of men who were ignorant of the first principals of grammar. Its author or authors display a great deal of learning and discuss the subtle questions of logic and metaphysics with much tact and ability. They paid more attention to the meaning than to the correct form of the word. It regards as well as disregards the elementary cannons of grammar, metre and even vocabulary. A sweet melody seems to be its chief aim, and for this, it is ready to sacrifice every other essential condition of a language (the characteristics found in Gilgit Manuscripts also[16]) -

ब्राह्मणी क्षत्रियां कन्यां वेश्यां शूद्रीं तथैव च ।
यस्यां एते गुणाः सन्ति तां मे कन्यां प्रवेदय ॥ 13 ॥
न कुलेन न गोत्रेण कुमारो मम विस्मितः ।
गुणे सत्ये च धर्मे च तत्रास्य रमते मनः ॥ 14 ॥

शुद्धोदनस्य तनयः परमाभिरूपो
द्वाविंशलक्षणधरो गुणतेजयुक्तः ।
तेनेति गाथ लिखिता गुणये वधूनां
यस्या गुणास्ति हि इमे स हि तस्य पत्नी ॥ 15 ॥

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15 Dr. Banerjee has reproduced a list of characteristics of *Gāthā* or Buddhist Sanskrit or Mixed Sanskrit (p. 14, reference wide *A Descriptive Catalogue of Sanskrit Manuscripts in the Govt. Collection under the care of the Asiatic Society of Bengal* by H.P.Shastri (1917), Vol.1 (Buddhist Manuscripts),p.18.) which is applicable to *Lalitavistara* also -

1. Corrupt words.
2. Irregular pauses,
3. Words with no case endings or wrong case-ending,
4. Elision of vowels and consonants,
5. *Sandhi*s not sanctioned by the rules of grammar,
6. Sonants for surds and *vice-versa*,
7. Locative for ablative, or genitive for dative,
8. *Ātmanepada* (reflective voice) for *Parasmaipada* (active voice) or *vice-versa*,
9. Singular for plural and *vice-versa*,
10. Neuter for Masculine and *vice-versa*,
11. Interchange of ś(श), ṣ(ष)' and s(स); n(न) for ṇ(ण),
12. Diverse forms of pronouns.

16 *Gilgit Manuscripts*, ed. Dr.N.Dutt, Vol.II, p.VIII.

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स तस्यास्तं लेखमुपनामयति स्म ॥

अथ सा दारिका तं गाथालेखं वाचयित्वा स्मितमुपदर्श्य तं पुरोहितं गाथायामव्यभाषत -

मह्येति ब्राह्मण गुणा अनुरुप सर्वे
सो मे पतिर्भवतु सौम्य सरूपरूपः ।
भणहि कुमारु यदि कार्य म हू विलम्ब
मा हीनप्राकृतजनेन भवेय वासः ॥ 16 ॥[17]

The verses are recapitulations of prose narration in an abbreviated and simpler and some times more or less divergent form. Rarely these verses form a portion of the narrative. Many of these metrical pieces are beautiful old ballads which go back to the same ancient sources as the poem of the Pali *Suttanipāta* i.e. Ch.7 - Asita episode, Ch. 16 - Bimbisāra history, Ch. 18 - dialogue with Māra. They belong to the ancient religious poesy of the first century after Buddha. But several prose passages also like the sermon at Benares in the 26th Ch. are assignable to the most ancient stratum of Buddhist tradition. The verses in *Gāthā*, points to be the younger component in the compilation, are often composed in the Sanskrit meters like *Vasantatilakā* and *Śārdūlavikrīḍita* (see the index to metres in Lefmann's edition VII, p.227 f, and *Intro*.p.19 ff)[18].

The style of the Text is like story telling that is repeating sentences with added adjectives to make the statement more emphatic. for example in 3rd Ch.- *Kulapariśuddhi*, the family in which Buddha is going to be born is described like -

चतुष्षष्ट्याकारैर्मार्षाः सम्पन्नकुलं भवति यत्र चरमभाविको बोधिसत्व प्रत्यजायते । कतमैश्चतुष्षष्ट्याकारैः ? तद्यथा । अभिज्ञातं च तत्कुलं भवति । अक्षुद्रानुपघाति च तत्कुलं भवति । जातिसम्पन्नं च तत्कुलं भवति । गोत्रसम्पन्नं च तत्कुलं भवति । पूर्वपुरुषसम्पन्नं च तत्कुलं भवति । महेशाख्यपुरुषयुगसम्पन्नं च तत्कुलं भवति ।

Thus 9 times तत्कुलं भवति । goes on. The prose and the verse part of describing Māyā (mother of Buddha) and her personality can be seen in 3rd Ch. *Kulapariśuddhi* (p.19) -

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17 Vaidya, P.L(Ed). *Lalitavistara*, *Śilpasandarśanaparivarta*, 12th Ch, p.99.

18 *Literary History of Sanskrit Buddhism*, p.25.

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--राज्ञश्च शुद्धोदनस्य माया नाम देवी सुप्रबुद्धस्य शाक्याधितेर्दुहिता नवतरुणी रूपयौवनसम्पन्ना अप्रसूता अपगतपत्रदुहित्रका सुरूपा सुलख्यविचित्रेव दर्शनीया देवकन्येव सर्वालंकारभूषिता अपगतमातृग्रामदोषा सत्यवादिन्यकर्कशा----

शुद्धोदनस्य प्रमदा प्रधाना
नारीसहस्रेषु हि साग्रप्राप्ता ।
मनोरमा मायकृतेव बिम्बं
नामेन सा उच्यति मायादेवी ॥7॥
सुरूपरूपा यथा देवकन्या
सुविभक्तगात्रा शुभनिर्मलाङ्गी ।
न सोऽस्ति देवो न च मानुषो वा
यो माय दृष्टवाथ लभेत तृप्ति ॥8॥

The description of Māyā in prose part goes on in 20 lines and in verse part goes from 6 to 19 Nos.

***Lalitavistara* as a biographical history**

Though, *Lalitavistara* is often said to be possessing literary value only, not the historical one, but it is mostly consulted for every fact while giving the details of Buddha's life history[19]. As its title suggests in English - 'Exhaustive sports (*Lalitavistara*) of Buddha', each and every event or episode is exhaustive in description. Then why am I calling it Biographical history of Buddha? History only provides facts, only the actual events, without any extra or exaggerated description of any event! Whereas in *Lalitavistara*, the exaggerated description of every event has out shadowed its reliability! It seems that by the time *Lalitavistara* was composed or compiled, many legends were grown around the life-history of Buddha. The one and only strong point of *Lalitavistara* is that it has not left out any single minute detail of Buddha's life and everything is recorded here in chronological order (till His first sermon- *Dharmacakrapravartana*). Sometimes some details are unimportant and uncalled for, but, still they are a part of the continuity. We can summarise them as following -

1. It starts with 'Thus have I heard' like *Pālī-suttas* and is written in narrative style. *Lalitavistara* (LV) mentions the names of 34 *Bhikṣukas* at one place in *Nidānaparva* (1.p.1), who represented 20 thousand *Pramukha-bhikṣukas* (main monks) at Tuṣita. Similarly, the names of 8 *Bodhisattvas* representing 32 thousand *Bodhisattvas*.

19 Ved Seth, *Op. cit.*

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2. Bodhisattva is named Śvetaketu (2.p.8). *Nidānakathā* (*Nidāna*) names him Sumedha (p.20), *Abhiniṣkramaṇa* (*Abhin*, Beal's *Romantic legend...*,p.24) - Prabhapāla.

3. Bodhisattva was inspired by thousands of gods to take birth on earth to liberate all the human beings (2, p.9). *Mahāvastu* (MVu) states that out of compassion towards all beings, he decided to be born, without any inspiration from others (1.p.366).

4. 64 qualities of the family where Bodhisattva will take birth and 32 qualities of the mother are given in *Kulapariśuddhiparivarta* (3,p.16,17). LV goes further that Śuddhodana and Māyā were his parents for the last five hundred years (3,p.20)[20].

5. Only LV mentions that before leaving Tuṣita, he appointed Bodhisattva Maitreya to glorify Tuṣita by placing the diadem/Tiara (*Paṭṭamaulam*) from his head to Maitreya's head (5.p.28). A relief depicting the scene is found in the *stūpa* of Barabudur[21].

6. Maya - the mother of Buddha dreamt of an elephant with six tusks, covered with golden netting entering in her womb[22]. All the sources mention that Māyā dreamt of an elephant entering in her womb, only the form of elephant differ in description[23].

7. Dates of conception of Buddha differ in all sources. LV(6.p.43) says it was *Vaiśākha* (April-May) -, MVu (2.p.8) says full moon night of *Pūṣa/Pauṣa* (Dec-Jan), *Abhinis* (Beal,p.35) says opening month of spring.

8. LV exaggerates that 10 thousand worlds trembled, shook, quacked as he entered in the womb of his mother (LV,5,p.39). It is agreed by all (*Majjhimnikāya* (MN),123,p.185; MVu,2.p.10;*Nidāna*,p.65) that at the conception-time of Buddha, whole world was trembling. BC is more human then other sources as there is no dream of conception, hence nothing happens at the time of conception.

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20 जातीशतां पञ्चमनून्नकारि
सा बोधिसत्त्वस्य बभूव माता ।
पिता च शुद्धोदनु तत्र तत्र
प्रतिरूप तस्माज्जननी गुणान्विता ॥ 13 ॥

21 *The Life of Buddha*....., Krome, p.8.

22 गजवरमहाप्रमाणः षड्दन्तो हेमजालसंकाशः सुरुचिरः सुरक्तशीर्ष स्फुटितगलितरूपवान । LV, 5.p.28.

23 *Nidāna*, p.64; *Budhacarita* (BC),1.4.

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9. After the ten months of conception, Bodhisattva was born in Lumbinī (LV,7.p.58; *Nidāna*,p.66; MVu,1.p.148). Māyā delivered the child holding the branch of the tree *Plakṣa* (LV,7.p.58; MVu,p.149) or *Sāla* (*Nidāṇa*,p.67). A relief depicting the scene beautifully is represented in Barabudur *stūpa* (plate 28, p. 30).

10. Immediately after his birth, Bodhisattva took 7 steps (LV, 7.p.62). So says all the biographical sources (MN,123,p.188; MVu, 2.p.24; *Nidāna*,p.68) and agree that Māyā died after 7 days of the child-birth though difference of opinion for the reason exist. LV(7.p.70) thinks that she found better refuge in death rather in the grief of separation at the time of Bodhisattva's renunciation. MVu (2,p.3) gives a ethical reason that after producing Buddha, she should not indulge in love. *Nidāna* (p.66) also supports it saying that her womb should not bear another child. Abhis (Beal,p.63) records that she died out of joy for producing such a great child.

11. He was named Sarvārthasiddha by the king himself (LV,7.p.69; MVu,2,P.26).

12. The old ladies of the palace (*vṛddhavṛddhāḥ śākyāḥ*) chosen *Mahāprajāpati* Gautami, the sister of Māyā to look after Bodhisattva (7,p.72).

13. Sage Asita comes to see the child and predicts his future (7.p.73-76).

14. Bodhisattva's visit to the temple is mentioned by all sources but Pali. Only, the time of the event differs. LV (8.p.83-84) show him a grown up child, MVu (ch.2.p.26) and *Abhin* (p.52) show him as an infant (while returning from Lumbinī to Kapilavastu).

15. Events of Bodhisattva's childhood, education and marriage are described in LV in an organised way. Pali texts are silent about his early life and marriage. They do not refer any practical studies and education received by Buddha. MVu even (2.p.73) says that the king did not send him to school out of affection. But, LV elaborately narrates this event (10 - *Lipiśālāsandarśanaparivarta*, pp.87-89). Bodhisattva's knowledge of 64 scripts (even the names also, p.88) amazes his teacher Viśvāmitra. BC also mentions of his outstanding capacity of learning things in a short time (2.S.24).

One incident is commonly recorded in all sources - meditation under the cool shadow of tree and the shadow not leaving Bodhisattva. The occurrence of the incident is described at different times in the works. LV as a rule, going by the time, narrates this event after the school episode. This means, Bodhisattva

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was in his teens/youth when he went to visit his father's farms with his friends (11. *Kṛṣigrāmaparivarta*, pp.90-95). According to *Nidāna* (pp.73-74) and Pali texts (Mn, 36.p.305), he was an infant and went there with his father and servants. BC (5.3-21) shows him going there with his friends, riding his horse and was disturbed by the plight of ploughmen and the death of insects. LV, BC, MVu name the tree as Jambu.

LV and MVu (2, pp.48,72-73) give a long description of selecting a bride for Bodhisattva. In LV, Bodhisattva gives a list of qualities of the bride (12, pp.96-98, S.1-12). The name of the bride also differs in the sources. According to MVu, it is Yaśodharā - daughter of Mahānāma(2,p.48), LV calls her Gopā (12,p.100) - daughter of Daṇḍāpāni, *Nidāna* and Pali-texts call her *Rāhulamata* only, Abhis (p.97-98) gives her the name - Gautamī, a very common name among Śākya-women. Any reference to his married life is not found in any of the biographical text (including LV) so far, only that he was a happily married man and was leading a luxurious life ,(13, pp.112-113).

16. For renunciation, gods implore (*sañcodana*) him to leave the worldly life and pleasures (13,pp.113-130). The reason for his renunciation is not clear in any of the old canon. But, it is for certain that Buddha left home in search of a solution to the problems of life i.e. death and decay. Sighting of the four bitter truths of life narrated in LV (14, *Svapnaparivarta*, pp.135-139) has been agreed upon in *Nidāna* (pp.75-76), BC (3.26-59), MVu (2,p.140) as the four reasons for his renunciation. These four reasons have taken such a fabulous legendary shape that they have become an integrated part of Buddha's life. Some of the Pali texts don't even mention the event of sighting the four scenes. *Digghanikāya* mentions that the event occurred in the pleasure garden and his age was 29 years at the time of renunciation[24].

Śuddhodana appoints guards at the palace gate and sounds alert in the kingdom so that Bodhisattva could not leave the house (15,pp.145-148). Still, Bodhisattva is able to leave his wife, son Rāhula and house behind, riding his horse Kaṇthaka and accompanied by his groom Chandaka (Channa in Pali, LV,15,pp.151-163). Different gods offered their help for his exit (p.147). Chandaka and Kaṇthaka try to resist him in vain. The departure of Buddha is not described elaborately in Pali texts.

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24 Seth Ved, *op. cit.*, p.89

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After Bodhisattva's departure, Gopa and other women cried bitterly in Kapilavastu (pp.169-170). BC gives a very beautiful and touching description of the event (8.8-11). *Nidāna* says (p.84) that Kanthaka died out of grief at the very spot where Buddha left him with Chandaka. MVu narrates (2,p.190) that he died because he stopped taking food after Buddha's departure. Pali texts have no mention of such details of legend of departure neither do they mention Rāhula as his son as all disciples were his son and so was Rāhula[25].

17. For the accounts of the period of meditation and enlightenment, all the texts have borrowed from popular legends especially from LV and MVu as they are biographical accounts. LV has systematically narrated the sequences - Meeting the religious teachers Ārāḍa(in Pali texts he is Ālāra) Kalāpa (16, *Bimbisārosankramaṇaparivarta*,p.174) and Rudraka (Uddaka) Rāmaputra (in Pali texts he is Uddaka Rāmaputta)[26]; Meeting king Bimbisāra while staying at Pāṇḍava hill where the king offered him half of his kingdom (Ibid); early five disciples (17,pp.181) who were earlier the disciples of Rāmaputra. Others mention that they followed him on the way (BC, 12, 91-93).

18. It is a fact that before finding his own path, Bodhisattva followed all religious practices of contemporary asceticism. His severe penance is described with minute details in LV (17, *Duṣkaracaryāparivarta*, p.184-190) and MN, 36,p.303; *Nidāna*,p.86,303; MVu,p.128. This severe penance included self-mortification through tormenting the body like *Tīrthika*s in different ways[27]. His penance started with restrain on respiration, uttermost end of *Dhyāna* - *Āsphanakadhyāna* and at the end decline in food intakes. Oldenberg passes the whole description as a part of the legend, invented with a view to surpass asceticism of other sects and to show the utter futility of these extreme mortifications[28].

19. Thus after passing 6 years of *Duṣkaracaryā*, Māra appears before him and Bodhisattva confronts him (18,pp.191-192). After realizing the futility of mortification, Bodhisattva decides to take food and being angry with his decision,

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25 *Ibid*, p.103.

26 MN, 26, pp.213, 215-216; Mvu 2, pp.118-120; BC, 12.83-84; LV, 16, pp.174; 17, p.180.

27 अथ खलु भिक्षवो बोधिसत्त्वो लोकस्याश्चर्यसंदशनार्थं तीर्थिकानां च दर्पनिघतिनार्थं परप्रवादिनां च निग्रहार्थं ..... निष्पद्य च स्वकायं चेतसा निगृह्णीते स्म, निष्पीडयति स्म । -17,p.184.

28 Seth Ved, *op. cit.*, p.113.

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the five disciples left him (12,p.193). All sources mention this event (MN,36,p.305; MVu,2,p.241; BC,12.114; *Nidāna*,p.87).

20. Sujātā, the daughter of near by village - Nandīka at the bank of river Nairañjanā, offers *Pāyasa* in Golden vessel to Bodhisattva (pp.194-196). *Nidāna* highlights the incident of preparation of *Pāyasa* by Sujata elaborately (p.88).

21. Bodhisattva's going to *Bodhī*-tree is narrated in two chapters named *Bodhimaṇḍagamana* (19) and *Bodhimaṇḍavyūha* (20). Later sources describe it in a very poetical way. LV describes the tree and its surroundings in a very exaggerated way (19,p.210).

22. Bodhiosattva sat down on the foot of the tree, on the seat of grass, cross legged (in *Padmāsana*) with his body upright facing East(19,p.210). All the sources agree on this point.

23. Bodhisattva's defeating/killing of Māra and his army, is narrated in a long chapter (21, pp.218-249) called *Māradharṣaṇaparivarta*. All the sources mostly record detailed mythological elaborations of this event (BC, 13.4-38; *Nidāna*, pp.92-95; MVu2,pp.410-414). All mention the names of his three daughters though with a difference. Arati is agreed by all as one of them, but, other two names are different - LV -Rati and Tṛṣṇā(21,p.237), Mvu - Tandri, Rati (2,p.287),BC - Prīti, Tṛṣṇā (13.3), Sn - Rāga, Tanhā (3,p.108). BC mentions his three sons also - Vibhrama, Harṣa and Darpa (13.3).

24. Bodhisattva attains enlightenment (22,pp.250-258) and all devas happily showered flowers on him. The enlightenment was the realization of suffering (*dukkha*), its causes and getting rid of suffering, annihilation of birth, old age and death and to attain *Sambodhi* (Buddha-hood).

25. All agree that after enlightenment, Buddha spent sitting cross-legged, motionless, unfed and enjoying the bliss of eternal truth for days together. This period vary in some works - LV- 7 weeks (24,pp.274-276), MVu and *Abhis* (p.236) agree with it, BC - only 7 days (15.95), MV - till his attainment of enlightenment (1,p.3-5). In between, after 4th week, Māra *(Pāpīyāna)* again comes with the request to Bodhisattva to enter into *Parinirvāna* (p.274) and returns dejected as Bodhisattva says that I will not enter the *Parinirvāna* till the *Dharma* and *Sangha* are solidly established - न तावदहं पापीयान परिविनर्वास्यामि यावन्मया बुद्धधर्मसंघवंशो लोके न प्रतिष्ठापितो भविष्यति ।

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26 Two merchants Trapuṣa and Bhallika (Tapussa and Bhalluka in Pali-texts), were passing from there but couldn't proceed further as their bullock-carts could not move ahead. Getting down they saw *Tathāgata* and offered him food of honey, milk and cake (of rice) -*Madhutarpaṇamikṣulikhitaka* (24,p.277). Other sources also mention the reference[29].

27. After enlightenment, Bodhisattva became silent as he hesitated to preach his *Dharma* to the world. But, when Brahmā came for the fourth time with the same request, he agreed (25, pp.286-293).

28. At first, *Tathāgata* (he instructs the five disciples to address him as 'Buddha' when they call him '*Āyusmān* Gautama (p.298), decides to preach his religious teachers Rudraka Rāmaputra and Ālāda Kalāpa but they were dead by the time. So he decides to find out his first five disciples who will understand his philosophy. He finds them in Kāśī (26, PP.295-296).

29. He decides to go to Vārāṇasī for *Dharmacakrapravartana* (26,p.296) and reaches Ṛṣipatana Mṛgadāva through Magadha and Gayā. First address he gave about the four noble truths - दुःखं, दुःखसमुदयः, दुःखनिरोधः, दुःखनिरोधगामिनी प्रतिपत suffering, origin of suffering, cessation of suffering, way leading to the cessation of suffering (p.303). All his preaching are narrated in this long chapter (pp.293-315)[30]. As it is said in the end of the chapter -

एष संक्षेपनिर्देशो धर्मचकप्रवर्तने ।
तथागतगुणवर्णः परीत्तोऽयं प्रकाशितः ॥ 74
बुद्धज्ञानमनन्तं हि आकाशविपुलं समम
क्षपयेत्कल्पभाषन्तो न च बुद्धगुणक्षयः ॥ 75

Conclusion

The *Lalitavistara*, which means 'exhaustive narrative of the sport of Buddha', is truly exhaustive in each and every detail. The astonishing description of every event, made it unbelievable rather than a history. Wherever the numbers are mentioned, they are never small. Hundreds, thousands are very common factors. The legends are woven with the history in such a fashion that it is very difficult to separate biographical

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29 MVu,3,pp.304-5; MVg,kh 1,pp.5-6; BC, 14.105.

30 बुद्धो धर्मश्च संघश्च इत्येदतनत्रयम ।
परस्परां गतः शब्दो यावद ब्रह्मपुरालयम ॥ 43, p.305

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accounts from the legendary accounts. In LV and all the *Vaipulyasūtras* of the *Mahāyāna*, the picture that is outlined of the Buddha, is a grandiose one, encircled by divine radiance. He is surrounded by twelve thousand monks and by no less than thirty-two thousand Bodhisattvas. First two chapters are the circumstantial introductions which commence the biography proper of Buddha which form the content of the work. Though it starts with traditional áSo have I heard, once upon a time....', it ends in *Mahāyāna Sūtra* fashion of glorification of book of LV itself, and is devoted to the virtues of the advantage which man acquires by its propagation and reverence. G.K.Nariman rightly opines[31] "From all these it is quite probable that our *Lalitavistara* is a redaction of a *Hīnayāna* text expanded and embellished in the sense of a *Mahāyāna*, - a biography of Buddha representing the *Sarvāstivāda*-school. This assumption also explains the nature of the text which is by no means, the single work of one author, but a compilation in which very old and very young fragments stand in juxtaposition". He finds the birth legend, Asita episode, Bimbisāra history, dialogue with Māra - belong to the ancient religious ballad poesy of the first centuries after the Buddha[32]. The younger components are to be found not only in prose but also in the *Gāthās* (verses). Its beauty lies in the fact that it is an important source of old Buddhism where it coincides with the Pali texts and other Sanskrit texts like MVu. The *Lalitavistara* has given a colour of divinity to the life-history of a human Buddha. Buddha, who was the first rationalist of the world who asserted that one was one's own saviour and master without reference to any outside power. Radhakrishnan has said in the foreword of the book '*2500 years of Buddhism*', 'Brahmanas and Shramanas were treated alike by the Buddha and the two traditions gradually blended. In a sense, Buddha is a maker of modern Hinduism' (p.XVI). It is indeed an amazing thing to know that how the over-all devotion for a man can give flight to people's imagination to weave miracles and wonders around the historical facts so authentically that later on those historical facts become legends, accepted almost by everybody as a part of that great-man's life.

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31 *Literary History of Sanskrit Buddhism*, p.24

32 Winternitz assigns third century to its present form. - Ved Seth, *op. cit.*, p.21.

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લેખકોને :

૧. પાનની એક જ બાજુએ, ટાઈપ અથવા કોમ્પ્યુટરમાં તૈયાર કરેલા અને એ શક્ય ન હોય તો શાહીથી સુવાચ્ય અક્ષરે લખેલા લેખો મોકલવા. ટાઈપ/કોમ્પ્યુટર નકલમાં ભૂલોને સુધાર્યા પછી જ લેખ મોકલવો. ગૂજરાત વિદ્યાપીઠના જોડણીકોશ પ્રમાણે જોડણી રાખવી આવશ્યક છે. લેખની મૂળ પ્રત જ મોકલવી. લેખની કાર્બન નકલ મોકલો ત્યારે તે અંગેનું સ્પષ્ટ કારણ જણાવવું.

૨. લેખમાં અવતરણો, અન્ય વિદ્વાનોનાં મંતવ્યો ટાંકવામાં આવે તો તે અંગેનો સંદર્ભ પૂરેપૂરી વિગત સાથે આપવો અનિવાર્ય છે. પાદટીપમાં એ સંદર્ભની વિગત આપતાં લેખક અથવા સંપાદક/સંશોધક (અટક પહેલી), ગ્રંથ, પ્રકાશક, પ્રકાશનવર્ષ, આવૃત્તિ, પૃષ્ઠ એ ક્રમ જાળવવો જરૂરી છે.

૩. 'સ્વાધ્યાય'માં છપાયેલ સર્વ લેખોનો કોપીરાઈટ મહારાજા સયાજીરાવ યુનિવર્સિટી, વડોદરા હસ્તક છે. લેખકે અથવા અન્ય કોઈએ લેખમાંનો કોઈ અંશ લેખિત પરવાનગી વગર પુનર્મુદ્રિત કરવો નહીં.

૪. સંક્ષેપશબ્દો પ્રયોજતા પહેલાં એ શબ્દો અન્ય સ્થાને પૂરેપૂરા પ્રયોજેલા હોવા જોઈએ.

૫. પાદટીપોનો ક્રમ સળંગ રાખી જે તે પૃષ્ઠ ઉપર તે તે પાદટીપોનો નિર્દેશ જરૂરી છે.

સ્વાધ્યાય

સ્વાધ્યાય અને સંશોધનનું ત્રૈમાસિક

સંપાદક : **શ્વેતા પ્રજાપતિ**

વર્ષમાં ચાર અંક બહાર પડે છે - વસંતપંચમી અંક, અક્ષયતૃતીયા અંક, જન્માષ્ટમી અંક અને દીપોત્સવી અંક

લવાજમ :

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આખા વર્ષના ગ્રાહકો લવાજમના વર્ષની શરૂઆતથી જ નોંધવામાં આવે છે. લવાજમ અગાઉથી સ્વીકારવામાં આવે છે. લવાજમ મોકલતી વખતે કયા ગ્રંથ માટે લવાજમ મોકલ્યું છે તે સ્પષ્ટ જણાવવું. લવાજમવર્ષ જાન્યુઆરીથી ડિસેમ્બર સુધીનું ગણાય છે, જે આ સરનામે મોકલવું.

નિયામકશ્રી, પ્રાચ્યવિદ્યામંદિર,
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વડોદરા - ૩૯૦ ૦૦૧.

જાહેરાતો :

આ ત્રૈમાસિકમાં જાહેરાત આપવા માટે લખો

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JĀNAKĪJĪVANAM: A POEM WITH A DIFFERENCE

SATYAVRATA VARMA*

Of the slew of the *Rāmāyaṇa*- based contemporary poems fired with a zeal to import new contours to Sitā's character to bring it in line with fresh perceptions of ideal womanhood the *Jānakījīvanam* (JJ.)[1] of Abhirāja Rajendra Mishra, a prolific author of considerable promise, calls notice as much for its poetic virtues as far the skill with which it has subjected her saga to a new orientation. While retaining intact Rāma's unquestioned augustness, the hole thrust of the poem has been to depict Vālmīki's docile Sītā with unprecedented vigour so that she emerges as a robust figure far more equipped with mental, moral and spiritual authority than her traditional self. The Sīta of JJ is indeed a more diversified and bold character, always equal to the strings of challenges she encounters with frustrating frequency. While the changes that the author has made in the epic narrative to achieve his objective, have been discussed in detail elsewhere[2], a threadbare critical evaluation of the poem has been a desideratum. This is what is sought to be attempted here.

Execution of the story

With a view to highlight effectively the various dimensions of her character, the author has presented her tale in the broader framework of the epic story. However, not unmindful of the hazards involved in dealing with the mighty epic story within the parametres of a *mahākāvya,* he is consistently focused on the core theme. Such of the descriptions as are met with in the JJ. stem from the context and form an inalienable part of the peom. And never does he extend them beyond a point. The narrative in the JJ., therefore, moves smoothly without encountering irritating impediments mid way.

The author has been rather over cautious in dealing with the main story. In

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1. *Jānakījīvanam*, by Abhirāja Rajendra Mishra, Vaijayant Prakashan, 8, Baghambari Marg, Allahabad, 1988.
2. Satyavrat Varma : "*Rāmāyaṇa Episodes in the Jānakījīvaṇaṃ* : A study in Innovations", Vishveshvaranand Indological Journal, Vol.XLVIII, Pts. i-ii, p.169

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view of the bulk of the narrative he has made it a point to abridge the plethora of details to the minimum without in any way impairing their effect on beauty. Canto Eleven of the JJ. thus spans a sizable part of Vālmīki's epic. The story of Rāma's departure from Ayodhyā to Sītā's abduction by Rāvaṇa, as related in the better part of the *Ayodhyākāṇḍa* and *Araṇyakāṇḍa* has been brilliantly condescened in the body of mere 116 verses. Canto Thirteen likewise goes the whole hog in capturing the essence of the delectable *Sundarakāṇḍa*. And the story from Rāma's birth to his departure to Mithilā from Viśvāmitra's hermitage has been skilfully disposed of in one Canto (IV). The author's skill is equally pronounced in handling the individual events. Only a poet of Abhirāja's stature could have compressed, without slipping into details, Bharata's arrival in the forest to dissuade Rāma from his resolve and his return to Ayodhyā, in three verses (XI. 36-38).

Some of the events in the poem have been handled with the skill of a master craftsman. Apparently innocuous they turn out to be significant pieces as they unfold their real import. Viśvāmitra's routine asking Rāma and Lakṣmaṇa to bring flowers for his evening prayer in Canto Five (44) is a clever move on his part to bring the princes face to face with Sītā who was to choose her husband in the *Svayaṁvara* wherein Rāma was to be a hot suitor. Sītā's encounters with Rāvaṇa, first in the Daṇḍaka forest and subsequently in the Aśokavāṭikā are in fact intended to bring out the best in her. With uncommon grit, she berates him severely (XI. 98-100) and forewarns him of his imminent end (XII.66). She does not take lying down even her husband's diktat to undergo the fire-ordeal to prove her chastity (XV. 38-65).

In view of his penchant for brevity, it is surprising that the author chose to drift into some disproportionate descriptions. Rāma's tantalizing encounter with Sītā in the garden at Mithilā, prior to the *svayaṁvara*, euphemistically called *pūrvarāga*, has enigmatically spilled over more than two Cantos (IV-VII). Abhirāja has been rather casual in rounding off the poem. Contrary to its significance in the poem, he has squandered away one Canto (XXI) in its entirety on detailing the recital of Vālmīki's epic on Rāma's career, the *Rāmāyaṇa*, after he had virtually applied closure to the poem. The Canto is a needless accretion and looks more like an adjunct rather than its natural part, the peom could well have been ended with Canto twenty without detracting in any way from its worth or effect.

JJ and aesthetic pleasure : Rasa

Rasa forms the heart of the *kāvya*, more so of the *mahākāvya*, which unless

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enlivened by the interplay of various sentiments emanating from a perceptive analysis of a variety of emotions that criss-cross the heart, is bound to sag under the weight of its comprehensive narrative. Contrary to Viśvanātha's not-so-rational diktat[3] that ironically evoked wide acceptance, the author of the JJ has been more faithful to the genius of the epic story in according *Karuṇa* the dominant status in the poem. Pathos commands a broad spectrum in the JJ. and has been dealt with considerable skill and emotional identity. Following in the footsteps of Viśvanātha: *iṣṭanāśādibhiś' centovaiklavyaṃ śokaśabdabhāk*[4], the author seems to lay more emphasis on mental commotion as the *sthāyī bhāva* of *karuṇa* than its cause which need not be always death. It is noteworthy that it often causes other than death that culminate in *śoka* in the *JJ.* And on them rests the exuberance of *karuṇarasa* in the poem. There are situations galore in the *JJ.* that lead to the emergence of *karuṇa* with telling effect. It finds powerful expression in the touching description of Rāma's departure to the forest (X.79-84), Sītā's suffering (XII.15-18), Daśaratha's agony following Kaikeyī's devastating command (XIV.75) and Rāma's wailings on the beheading of fake Sītā (XIV.60). It is *centovaikalavyaṃ* at its zenith.

The touching scene of Sītā's departure from Mithilā after her marriage brings into relief a very tender and moving aspect of *karuṇa*. The prospect of separation from loving parents throws her out of gear. She uses both allurement and taunt to dissuade her mother from detaching her from her vicinity. When all options are exhausted, she takes leave with a heavy heart and leaves the home with measured steps. A very Indian example of how sorrow overpowers joy at a tender hour.

चमूरुबालेव कृताभियाना वनान्तरे ज्ञातिजनान्विहाय ।
विशालमुक्ताफलसन्निभास्रा बभूव दीना कृपणा च सीता ॥ JJ., VIII.56
कथं न दैवेन हतास्मि बाल्ये भणाम्ब कस्मादिह जीविताऽस्मि ।
पृथङ् न कार्या तव नन्दिनीयं गृहान्तरे जीवति नैव सीता ॥ JJ., VIII.57
न चास्मि जाता तव पूतकुक्षौ यतोऽसि मातर्मयि दारुणा त्वम् ।
भुवि प्रलीनामनुभूय नूनं जहासि मां, निःस्पृहलोष्टबुद्ध्या ॥ JJ., VIII.59
इतीव नाना गलदश्रुमिश्रैः स्खलद्वचोभिः परिदेवमाना ।
सखीजनाम्बामपि रोदयन्ती विदेहजा प्रस्थितकातराभूत् ॥ JJ., VIII.62

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3. *Sāhityadarpaṇa*, VI. 322-323
4. *Ibid.*, III.177

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Of the ancillary sentiments the *vīrarasa* comes close to the chief sentiment in intensity and effect. The Rāma story is dotted with a number of encounters between heady warriors, who on a moral plane, represent opposite forces. The epic fight is essentially a fight to liquidate the evil. Rāma, right from his teens, has to take up arms against the diabolic forces who threatened/intended to overwhelm all that was noble and great. The author has delineated these combats with a masterly skill. He has no love for prolixity, but means to carry the Heroic sentiment to its climax through a perceptive analysis of the various feelings associated with it.

The description of the first encounter between the demon hordes and Rāma's forces, though marked by such mannerisms as the beating of drums, sounding of conches and terrific war-cries (*simhanāda*), is primarily focused on highlighting the valour of the combatants. It was fought with such a passion and vigour that none knew how and when the fighters fell. With heads rolling all around, the battle-field invited comparison with the winter sky gleaming with stars (XIV.42).

The most powerful expression of *Vīrarasa* is, however, met with in the description of Rāma's combat with Rāvaṇa. By its very nature, it had to be lengthy and in a different style. With Rāma excelling in the dubious game of polemics, the two pour scorn on each other, reminding the rival of his infirmities (XIV. 76-80). The verbal barbs are followed by a ceaseless barrage of deadly arrows that enveloped the Sun, turning the day into night. With his ten heads severed by the fiery missile, the mighty demon tumbled down with a loud thud.

दशास्यमिति मार्मिकैर्गरलवाग्मिरास्फालयन्
ववर्ष निशितान् शरान् रघुपतिर्महाभैरवः ।
अजस्रशरवर्षया दिनमदृष्टसूर्यप्रभं
व्यलोकि किल दुर्दिनं घनतमोऽवरुद्धं यथा ॥ JJ., XIV.81
रघूत्तमशरक्षतप्रवहमानरक्तस्रवैः
प्रफुल्लित पलाशतामुपगतो रणे रावणः ।
चकर्त बहुशः शिरस्त्वरितमेव तद् प्रोद्गतं
विरञ्चिवरदानतोऽभवदमानितो राघवः ॥ JJ., XIV.83
चकर्त शिरसां चयं स किल रुक्मपुंखश्शरः
पपात भुवि रावणः पृथुकबन्धभूतोऽचिरम् ॥ JJ., XIV.85

It is heartening to find that the JJ. is distinguished by sublime humour. The light-hearted but disciplined exchanges between the newly wedded Lakṣmaṇa and Urmilā, and the so-called rebuke the latter's 'compliant' evokes from Sītā are enlivened by

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the purest form of *Hāsyarasa* (IX.69-76). However, the liberty that Lakṣmaṇa takes with Sītā at the *Holī* festival offends propriety. The way he pounces upon her from behind, and applies mud to her cheeks holding her tightly in his arms, smachs of indecency rather than humour.

Bhayānaka emerges with utmost intensity in the scare created by Sītā's fire-ordeal among the high and mighty as well. All were chilled down to the spine as she mounted the pyre to prove her innocence after the Laṅkā-war. While Vibhīṣaṇa weapt bitterly, Hanumān and Lakṣmaṇa fell into swoon, and the monkeys trembled in fear (XV.74).

Raudra (XI.63-64, XIII.67-68, XIV.12), *Vātsalya* (XIX.24-26) and *Adbhuta* (VII.36-37, 42; XIII.1-2) also combine to heighten in their own way the aesthetic pleasure in the poem.

Strangely enough, *Śṛṅgāra*, the king of sentiments, has not received much attention in the JJ. though there were several avenues for it to unfold itself with cogence. It is only in the dalliance and carnal sports of the newly wedded couple Rāma and Sītā that it emerges with some effect. Though timid and ignorant of the operations of *Kāma*, the yound bride becomes amenable to dalliance. Kisses and caresses are exchanged on one pretext or the other (IX.44-49). Repartee and innuendo add fuel to the fire (IX.50-58). Once the initial coyness is worn out, she is all too eager for the vicinity of her husband. With eagerness aroused by intimate conversation, Rāma closes her in embrace. Though held back by modesty she shares bed with Rāma and is lost in the bliss.[5]

Vipralambha finds expression in the agony Rāma undergoes after Sītā had left for Vālmīki's hermitage to oversee the activities of her sons there (XIX.67).

Traces of *Śṛṅgārābhāsa* are perceptible in the love making of the birds and animals in the pleasure-garden of Mithilā (V.50-51).

The author is equally at home in depicting the individual *bhāvas*, and their rise (V.56-57), ebb (V.62) and conjunction (III.17-18). His portrayal of the eruption of the *sāttvikabhāvas* in Sītā and Rāma as they come face to face in the pleasure - garden

5. प्रभातकुन्दसंकोचा लोलवत्सतरीगतिः ।
त्रपाभारनिरुद्धाऽपि कान्तानुनयचञ्चला ॥
शनैस्तदङ्कमासाद्य न किञ्चिदपि कुर्वती ।
आत्मानन्दसन्दोहं लेभे प्रियतमोद्यतैः ॥ *JJ.*, IX.62-63

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at Mithilā and have intimate exchanges, is simply superb. While *lajjā, jaḍatā, tvarā* etc. combine to make Sītā motionless and speechless, Rāma could not resist lifting her chin. (VI.55-63).

Descriptions

While the author of the JJ. adheres, by and large, to the rhetorical precepts pertaining to the core character of the *mahākāvya*, for its outer trappings he has little approbation. Contrary to the hackneyed descriptions laid down by the theoriticians, he has opted for such unconventional sketches as stem from the diverse situations thrown up by the narrative and thereby form its organic parts. They are better suited to the modern concept of poetry. The descriptions in the JJ. range from famine to youthful charms and from *dhanurbhaṅga* to *pūrvarāga* which join to lend kaleidoscopic charm to the poem.

Onset of youth : Resultant change

The onset of youth on Sītā brought about a tremendous change in her body and emotions. The changes on both the planes asserted themselves with vigour. Her transition from childhood to youth is brilliantly described. Though her body was becoming prominent day by day, it had not altogether shed its innocence. Even while gaining sobriety successively, her tendency to blurt out did not recede. She was thus a play-field for the two phases.

प्रवृद्धगात्राप्यनुविद्धशैशवा गभीरभावाऽप्यविचार्यजल्पिनी ।
बभौ द्वयोर्यौवनबाल्ययोरियं विनोदखेलास्थलिकेव कामिनी ॥ JJ., III.17

The emotional change that occurred in her following the advent of youth, was equally pronounced. It has been voiced effectively in the poem with a touch of psycho-analysis. With fickleness yielding place to sobriety, she no longer sought friends to share her secrets nor did she respond to their light-hearted talk. She rather frowned at those who, in any way, implied love-making. And she just smiled it away when told that it was not abhorring to talk of love and no young girl remains unmarried. If teased further, she shunned their company. She was taken aback on looking her fascinating frame in the mirror. And the frequent talk of cupid by her friends led her to conjure up an image of her lover who, in her reckoning, was to be a paragon of beauty and virtues (III.24-36).

The discription of Sītā's physical beauty in the poem is somewhat involved. It

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bears an impress of Śrīharṣa's strained style of depicting physical charms. The innocence in Sītā's eyes, the author assures us, was the result of a compromise brought about by the creator between the surging youth and receding childhood. It was only after the youth was conceded the authority to rule over her body that it ceded its right to rule over her eyes to childhood (III.11).

Expression of *Pūrvarāga*

Rāma's first meeting with Sītā in Janaka's pleasure-garden, cleverly brought about by her friends as they left her alone, is tenderly described in Canto Six. Rāma courts her with the expertise of a full-blooded lover. He assures her of his unflinching love for her and intimately apprises her of what it had done to her in the situation. He confides to her that he spends nights by counting the stars and days by struggling to subdue the onrush of emotions. His very existence now depended upon her. He coaxes her to reciprocate her love otherwise he would lose faith in the belief that love was eternal and it extended to a series of births (VI.47-54).

The eruption of Sītā's emotions is also brilliantly captured in the poem. Though convinced beyond doubt of Rāma's sincerity. She is struck dumb by the surge of emotions. Time seemed to have stopped for her. A moment became an aeon. She vainly struggled to conceal her feelings by unconsciously scratching the ground with her toe. She was rendered still unable to move or see. As Rāma with his hair standing one ends lifted her chin, the friends lurking nearby burst into laughter. That turned her pale. And when she, with Rāma etched in her heart, left, she was drenched to the skin with perspiration. Love had obviously wounded her heart as well.[6]

The JJ. is enlivened by some brilliant word-sketches drawn with keen observation and sensitivity, they turn out to be verbal replicas of the objects under description. With saffron robe, *tripuṇḍra*-mark *palāśa* staff, gourd and an eloquent tongue Rāvaṇa makes a perfect picture of a (sham) ascetic (XI.85-86).

Characterisation

In view of the vital role he plays in guiding the society to ethical heights, the

6. पदनखाग्रसमुद्धृतरेणुभिर्निजमनोरुजामपलापिनी ।
लघुमुहूर्तमितं समयं तदा युगमिवानुबभूव विमिदेहजा ॥ *JJ.*, VI.56
न च ससार पुरो न च पृष्ठतो, न खलु दक्षिणतो न च वामतः ।
उपरि नैव ददर्श न वाप्यधो ह्यचलमूर्तिरिवाजनि जानकी ॥ *JJ.*, VI.57

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hero of the *mahākāvya* has to be a man of strength, probity, rectitude and resolve denoted by the omnibus term *dhīrodātta* in Indian poetics[7]. True to the genius of the poem, the role has been assigned to Jānakī, who though an epitome of suffering and self-abnegation in the Indian tradition, is invested with a robustness of character that she emerges as the undisputed *nāyaka-nāyikā* of the JJ.

As drawn in the poem, Sītā is complete and diversified figure. Notwithstanding her divine origin, she is neither averse to the earthly games nor invulnerable to the operation of love. With her marriage, she flowers into a loving and devoted wife. Neither the hazards of the forest[8] nor the devastating threats of Rāvaṇa[9] could deflect her from her devotion to Rāma.

Endowed with funds of moral courage and mental firmness, she is equal to any situation, howsoever perilous it may be. The adversity rather brings out the best in her. Though confronted by the mightiest demon in the frightful jungle, she berates him severely for his guile, and fearlessly asks him to take to heels before Rāma returned, otherwise he was sure to be torn to smitherns by him. She goes to the extent of making light of his audacity in asking her for the impossible (XI.100-102). She is more virulent in pouring contempt on him on his home ground, the Aśokavātikā. She ridicules in caustic terms his so-called valour, learning (*pāṇḍitī*) and his much-vaunted world- conquest (XII.60). She does not hesitate in calling him an impotent rather than a 'man' (XII.63). And she has the nerve to tell him in unambiguous terms that he may bark any long his end was now imminent (XII.64). She rather dares him to try his sword on her (XII.67).

In taking up cudgels even against her husband, Sītā seems to have shed her traditional timidity once for all. She is biting in her rebuttal of Rāma's outrageous charge, and has no hesitation in telling him that in treating her as a commodity he was no better than Rāvaṇa (XV.50). It was pervert of him to doubt her fidelity to him. Even Rāvaṇa, had been alive, would have borne witness to it (XV.55). If he meant to discard her at the end, there was no point in fighting a terrific war to retrieve her. She runs him down bitterly for the ignominy to which he had mindlessly exposed her (XV.61).

7. अविकत्थनः क्षमावानतिगम्भीरो महासत्त्वः ।
स्थेयान्निगूढमानो धीरोदात्तः दृढव्रतः कथितः ॥ *Sāhityadarpaṇa*, III.32

8. राघवे सति कानने न चैतत । *JJ.*, XI.30

9. स्वप्नजाऽपि न मे रतिः पुरुषान्तरेषु । *JJ.*, XI.101; न भयं मम चन्द्रहासतः । *JJ.*, XII.67

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However, her stout interior has a heart of gold which is evident in her solicitude for her sons, and light hearted talk with Lakṣmaṇa.

Sītā in JJ. has doubtless travelled far ahead of her traditional self.

Language

With his fairly sound equipment of which he seems to be so conscious[10], the author of the JJ. has worked up a language, which despite its quaint infirmities, is worthy of grandeur and serenity of the *Mahākāvya*. To him language is not a bland medium of expression. It has to be an effective instrument to express the richness and kaleidoscopic variety of the contents of a comprehensive poem. And this precisely is what it does in the JJ. with a vengeance. The author has doubtless pressed into service the various gimmicks to enliven his language, it is essentially a diaphanous medium. The lucidity of phraseology in the JJ. is marked by certain features which lend it a somewhat distinct character. Besides its inherent felicity, it has remarkable resilience to adapt itself to an array of situations and ideas in the poem, without making them repetitive or tiresome. It is this resilience that has saved the language from turning into a uni-track medium. The varied contents may have apparently distinct overtones, they are basically enclothed in a lucid language. Even in depicting touching or harsh phenomena, the language retains its essential character, though their spirit is neighter curled nor dwarfed thereby. The language of the JJ. therefore does not differ from ease to flamboyance, but from lucid to not - so lucid. The diaphanous phraseology is well attuned to the modern taste, and does the poem proud.

Canto four emerges as the most winsome and lucid part of the poem. The language that has been used in highlighting Daśarathaś vacillation on Viśvāmitraś demand to send his sons with him, and the mild rebuke administered to him by the family priest Vasiṣṭha as a result thereof, is perhaps the most transparent and the easiest in the poem. It is direct and precise and is enlivened by the warmth of filial feelings[11].

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10. मूलं श्रीकविकालिदासकविता श्रीहर्षवागीतनुः
पत्रं श्रीजयदेवदेववचनं श्रीविह्लणोक्तं सुमम् ।
श्रीमत्पण्डितराजकाव्यगारिमा यस्यैक पण्यं फलं
जीव्याद्धन्त निसर्गजोऽयमभिराड्राजेन्द्रकाव्यद्रुमः ॥ *JJ., I.55*
Also repeated at the end of each Canto.

11. प्राप्ता मया परिणते वयसीष्टयलैः पुत्रा इमे कुशिकनन्दन ! पूज्यपाद ।
तस्माद् विलक्षणरतिं सह सिन्धुतोयैः, पाठीनवृत्तिमिव सोऽनुभवामि नित्यम् ॥ *JJ.*, IV.23

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The language in which Viśvāmitra urges Rāma to deal with the mighty bow in the *svayaṁvara* is also marked by a similar case (VII.56-57).

Tender situations have evoked all the more pleasing phraseology. Rāma's emotional meeting with Sītā in the pleasure- garden, besides their carnal sports after marriage (IX.61-63), could not have been depicted in more winsome and rhythmic words than what they have claimed in the JJ. The sincerity and depth of Rāma's love for her has been brilliantly captured in limpid language which imparts it added brilliance.

अयि विलोकयदाशरथिं शुभे ! सकृदपि त्वयि जातमनोरथम् ।
न खलु जातु जहाति विधुम्मुदी न च शिखा शिखिनो विमुखायते ॥ JJ. VI.51
यदवधि श्रुतिगोचरतां ययौ गुणगणोऽवनिनन्दिनि । तावकः ।
त्वदनुलीनसमग्रजिजीविषस्सुमुखि । राघव एष न राघवः ॥ JJ., VI.52
गणनयोडुगणस्य निशीथिनी दिनमपि स्मरगोपनया मया ।
किमपरं निखिलं श्वसनक्षणं त्वदभिमन्त्रितयैव तृषोह्यते ॥ JJ., VI.53

No less charming is the brief description of the onrush of Sītā's feelings that overwhelmed her in the situation couched in a suggestive phraseology, it mirrors what was transpiring in the innermost recess of her heart that had rendered her still, unable to move or speak (VI.56-57). A similar ease pervades the description of grief, though it is tinged with streaks of helplessness and agony (X.80-84).

Despite its decided predilection for ease, the JJ. has received a heavy sprinkling of recondite grammatical forms and lexical words. They do not mix well with the diaphanous expression, and, more often than not, seem to have been flung in the poem to lend it an air of pedantry. The intricate forms pertain to all sections of grammar, though the tough *Aorist* and *Taddhita* forms and the *Avyayībhāva* compounds are more pronounced in the peom[12].

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12. Some of the more recondite ones may be noted here : (a) Grammatical Forms शुशान sweated, VII.74), तस्तृहु (destroyed, VII.40), चिक्षिणे (pervaded, XI.112), युयूष (perished, XII.8), जुज्युवे (began, XIV.40), अपीपलत् (VIII.65), जागदीशीयम् (IX.9), मामतेयः (XVI.52), जैत्राः (VIII.13), अधिदरि (XVI.30), मध्येद्वयम् (XXI.75), ईयुषी (II.10), विसृत्वर (II.2), सुतीयितं (II.44), सत्रायते (XXI.III), अकर्णि (I.45), गृहीकृतम् (I.13), गुप्तेचरम् (XVII.38), तटङ्कषा (III.22), रञ्जयां द्रुतमास (XI.46) (b) Lexical Words - शितिशूत (barley, II.38), ककुद्मती (waist, III.10), रोदर (black bee, V.49), दर्पक (cupid, VI.37), कलम्ब (arrow, VIII.13) निपः (jar), आवपनं (Thāli)[VIII.32], सूत्रकर्मविशारदाः (Embriodeary Workers, XVII.8)

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It is surprising, rather shocking, that the author has often been reckless in the use of language, his grounding in grammar notwithstanding. He has not only flouted the idiom with impunity, but has also been grossly tentative in using a vast array of roots in the meanings that do not belong to them. One wonders what prompted him in this capricious exercise. It appears that in a bid to be authoritative he has thrown the norms to the wind. It has landed him in a stiff cliff. The language of the JJ., inspite of its undoubted merits, has therefore, the unenviable distinction of being tarnished by a plethora of indefensible expressions. The following tables should suffice to convince the connoisseur of the arbitrariness of the author in the use of the language in the peom.

(a) Roots used in arbitrary meanings :

(i)	तथापि मेघावरणैर्विपन्ना (I.26)	विपन्ना = आवृता
(ii)	जगुश्च भूपं नव पौरवध्वः (I.34)	जगुः = उज्जगुः, अभिननन्दुः
(iii)	सभागृहे क्रियमाणं गणयाम्बभूवतुः (V.23)	गणयाम्बभूवतुः = शुश्रुवतुः
(iv)	पुस्फोर विकल्पनैः स्वैः (VII.10)	पुस्फोर = विव्यथे
(v)	खञ्जीकृते शम्भुशरासने (VII.87)	खञ्जीकृते = भग्ने
(vi)	पाणिनद्ध पलाशदण्डकमण्डलुश्च (XI.85)	नद्धः = गृहीतः
(vii)	क्व वाऽपरा रोहति मत्समीपम् (XII.4)	रोहति = आयाति
(viii)	न कोसलेन्द्रस्य चिनोषि पीडाम् (XIII.49)	चिनोषि = जानासि
(ix)	तस्मादधीत्य कुशलं ननु मैथिलानाम् (IV.39)	अधीत्य = ज्ञात्वा
(x)	तरणितापविपन्नकलेवरं (VI.4)	विपन्नम् = म्लानम्
(xi)	ममौ धराभारमनन्तकोऽपि (VII.73)	ममौ = चिक्षेप
(xii)	प्रशिश्यिरे दिक्षु नदन्मतङ्गाः (VII.73)	प्रशिश्यिरे = भुवि पेतुः

(b) Defective Idioms

(i)	पदान्यहो कारयता (III.6)	पदं कारयता is the current coin.
(ii)	रघुनाथोऽत्र रथाङ्गमापपौ (V.50)	Wheel does not mix well with the subtle implication of the verb आपपौ
(iii)	न धुरं हृद् विधुरं वहत्यदः (V.62)	Anxious mind did not gain composure हृद् धुरं वहति is a strange expression.

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(iv) निजगाद निवेदनम् (VII.11) Request is not said. It is made

(v) गतासि सौभाग्यविकांक्षितानां वधूचितानां ममतां फलानाम् (VIII.67) It is a strained expression. It simply means 'you have achieved what the brides long for.'

(vi) विभाति निर्मक्षिकमेवगच्छम् (VIII.68) It is a quaint idiom. It is intended to mean 'I have now acquired undiluted (*nirmakṣikam*) peace (*accham*).

(vii) तदलं कालविमर्दनैः (V.45) कालक्षेपेण is the current idiom.

(c) Vernacular Expressions in Sanskrit garb

(i)	तव सुतौ निशितौ भवेताम् (IV.30)	*Tumhāre bete tej hon*
(ii)	स्वप्नजगन्निलीनः (VII.12)	*Sapnon ki duniyā me khoyā huvā*
(iii)	भरतगौ (XIX.14)	*Bharat par gaye hain*
(iv)	क्षपिताऽक्षियुगे क्षपा (XX.7)	*Ānkhon me rāt bitāī*
(v)	बभूवतुरीक्षणसन्निभौ (XIX.22)	*Ānkhon ke tāre ban gaye*

Besides these offensive idioms and expressions, which can be multiplied substantially, some of the phrases and words used in the poem are in bad taste. They run counter to the augustness of the persons for whom they have been used. शठोऽहमेवास्मि सुतापकारी कृतेदृशी येन नता प्रतिज्ञा (VII.52), this self- rebuke of Janaka for prescribing a harsh condition for his daughter's *svayaṁvara* is wholly unworthy of him. He was neither *śaṭha* (rogue) nor *sutāpakārī* (inimical to his daughter) nor was the condition despicable (*natā*). The attributive *itvarī* used for Sītā in its primary sense, has connotations that impinge her chastity: स्नात्वा ततो दत्त्वाऽञ्जलिं दत्त्वा कुलदेवेभ्य इत्वरी (IX.67).

These aberrations apart, the author is at pains to make his language lively and effective. It is his wont to use many a verb and adjective to emphasise the action or quality under description. It may involve a modicum of tautology, it serves well to bring into relief what he means to convey with a measure of ettect. The multiety of adjectives in the following excerpts claims attention.

(i) धराचक्रमासीद् विपन्नं विषण्णं विशीर्षं विकीर्णं निकामम् । JJ., X.26

(ii) न किं रामभद्रे ममास्ति प्रगाढं परं प्रेमपूतं इदं निर्विकारम् । JJ., X.44

(iii) साऽन्वभून्निहता प्रविद्धा पीडिता रामजीवितजीविता पतिदेवता । JJ., XVII.46

(iv) तद् भवन्तमुपागतोऽहं मंगलं रक्षकं शरणं शमेषां शर्मदम् । JJ., XVII.51

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The excerpts reproduced below, on the other hand, are distinguished by multiple verbal forms which serve to strengthen the intended idea.

(i) समग्र एवाण्डकटाह इत्थं बभ्राम सस्याम जजार मिम्ये । JJ., VII.75

(ii) रुरोद चिक्लेश मुमूर्च्छ मैथिली । JJ., XV.35

(iii) स्त्रियस्समस्ता रुरुदुः ससाध्वसं प्रचुक्रुशुः सम्मुमुहुर्भयाकुलाः । JJ., XV.71

(iv) वनपालान् प्रजहार बबन्ध शशाद । JJ., XXI. 115

And in order to lend a measure of buoyancy to his language, the author, evidently in imitation of the earlier masters, has pressed into service the conversational style with fruitful results. The conversations conducted between different characters serve to make the narrative more lively and ensure it a swiftness to flow that could have been otherwise denied to it. It is a measure of the author's fascination for the device that he has resorted to it in at least six Cantos of the poem. The dialogues between Rāma and Sītā in Canto seven and between Hanumān and Sītā in Canto Thriteen emerge as the most touching pieces in the poem. Hanumān's logic goes well with Sītā and she feels encouraged to spend the rest of the time with hope.

घनाभिषिक्ता धरणीव साऽहं विलुप्राया शिशिरान्तराला ।
त्वद्वाचिकैर्जीवितगार्ध्यलुब्धा प्राणाङ्कुरं हन्त बिभर्मिभूयः ॥ JJ., XIII.41
पुनः पुनस्सा तमुवाच वत्स ! त्वदाशयैवोच्छवसितुं यतिष्ये ।
संस्मारय प्रेष्ठतमं मदीयं कुमार सौमित्रमपि प्रवृत्त्या ॥ JJ., XIII.57

Much of the ease and beauty of phraselogy in the JJ. emanates from the author's sane concept of the language that he espouses with admirable tenacity. He is convinced that the beauty of language rests upon lucidity, not on complexity. The judicious application of *Anuprāsa* has led to winsome *padalālity* in the poem. The wise-sayings that enliven the JJ. owe themselves to *Arthāntaranyāsa* and *Dṛṣṭānta* used in the poem with considerabel skill some of them may be noted here to have a feel of their grace.

(i) प्रजाजनो भूपकृतानि भुङ्क्ते । I.7

(ii) न पावयित्रीं पुनाति पावकः । XV.80

(iii) शक्तिर्भवेच्छक्तिमतः प्रमाणम् । XVII.58

(iv) न दुनोति विशिष्य चन्द्रिकामुपरागो विधुमप्यत्यलम् । XII.39

(v) अपेक्षते स्नेहममन्ददीपिका न वैधसीहृद्यकला चिरन्तनी । II.10

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Figures of speech

Despite claims to the contrary, language is a week medium to convey the whole gamut of minute nuances of different thoughts and emotions unless it is strengthened by an imaginative application of the figures of speech, the *alaṅkāras*. Far from being its extraneous trappings, they are inherent in the language, without which it can hardly be an effective vehicle of poetry. It is, however, their judicious use that is favoured by sober poeticians. The author of the JJ. has used a number of *alaṅkāra* as to voice the plethora of situations that abound in the poem.

Upamā is doubtless the favourite *alaṅkāra* of the author. But for some exceptions, the *upamānas* in the JJ. serve to make the idea/object under description more clear and forceful. King Janaka was unable to provide relief to the people in the trying period of famine as a stump of tree, shorn of leaves and fruits fails to provide shade / respite to the weary traveller (I.20). In Mantharā's perception Daśaratha, while deciding to consecrate Rāma, ignored Kaikeyī, as one throws away a fly from the milk (X.39). Rāma fearlessly entered into the array of demons like a lion and burnt them down with his arrows like heaps of cotton (XI.6). Rāvaṇa's passion flared up on hearing of Sītā's beauty from his sister, as the submarine fire rages to consume the ocean.

हृद्यरूपकथा विदेहनृपाङ्गजायाः कर्णगोचरिता हि शूर्पणखावचोभिः ।
तं हृषीकजसौख्यलोलुपमस्तधैर्यं वाडवाग्निरिवोन्ममाथ पयोधिगर्भम् ॥ JJ., XI.66

Mālopamā, which uses more than one *upamāna* to compare with the subject of comparison (*upameya*), has also been used in the poem with skill. The one that follows is notable for the apt *upamānas*.

दीप्त्या रविश्चन्द्रिकयेव चन्द्रो वसन्तलक्ष्म्येव हि चैत्रमासः ।
रत्या स्मरो लोकपतिः श्रिया वा रराज रामोऽपि तया तदानीम् ॥ JJ., VII.83

Next to *Upamā*, it is the *Svabhāvokti* that has been used with verve in the poem. In fact the JJ. begins with a number of *Svabhāvoktis* which mean to be a verbal replica of the famine that had struck Janaka's kingdom with ferocity (I. 1-6). The author has equal fascination for the ubiquitous *Arthāntaranyāsa*. While he sticks to the norm and seeks to support a specific statement by a general statement, in certain cases he has resorted to the reverse phenomenon (VIII.78).

Anuprāsa lends vibrance to the phraseology. It is interwoven in most of the figures of speech, though it has been used independently also (XVI.17, 19; XXI.167). The form of *Atiśayokti* wherein the *prastuta* is absorbed by the *aprastuta* is pleasing (XXI.89).

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Besides these prominent figures of speech, *Rūpaka, Dīpaka, Virodhābhāsa, Utprekṣā, Vibhāvanā, Viśeṣokti, Samāsokti, Dṛṣṭānta, Vyatireka, Ekāvalī, Prayāyokta, Kāvyaliṅga, Yathāsaṁkhya, Yamaka* etc. also serve to send vibrance to the language in the poem.

Metre

The use of metre in the JJ. adheres to the theory. Each Canto is deominated by one metre which changes towards the end. *Upendravajrā* turns out to be its chief metre. It dominates three Cantos (I, VII, VIII). The only notable thing about metre in the JJ. is that it uses two such metres as have been coined by the author and the last Canto is couched in free *mātrika* metre. Of the two, *Maithili*, named after the heroine of the poem, has been claimed by Canto eleven, while *syandikā* is the chief metre in Canto seventeen. In all eighteen metres have been used in the poem, which besides the afore-mentiond four, are *Mālinī, Śārdūlavikrīdita, Vaṁśastha, Vasantatilakā, Drutavilambita, Mandākrāntā, Viyoginī, Sikhariṇī, Anuṣtup, Bhujañgaprayāta, Hariṇī, Pṛthvī, Upajāti* and *Toṭaka.*

The JJ. is without doubt an important poem of the contemporary era. The author has shown considerable originality in recasting and executing the time-worn narrative. He has sought to morph in his own way the meek and suffering Sītā into a robust, bold and assertive *nāyikā.* With his poetic talents and sound equipment in various disciplines, he has given us a poem that is sure to stand stren tests, though the way he has juggled with the language, and stretched the poem beyond the denouement unhappily takes off some of its sheen.

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Books to be published

- શ્રીમંત સયાજીરાવ ગાયકવાડ (ત્રીજા)
  લેખક : ચિમનલાલ મગનલાલ ડોક્ટર (પુનઃ પ્રકાશન)
- अद्वयवज्रसंग्रहः by Advayavajra, Reprint
- मार्कण्डेयपुराणम् (Critical Edition), Vo.III,
  Edited by Late Prof. Dr. M. L. Wadekar

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CONSTITUENT STRUCTURE IN SANSKRIT LEXICOGRAPHY WITH SPECIAL REFERENCE TO THE DECCAN COLLEGE DICTIONARY PROJECT*

PRASAD BHIDE AND MALHAR KULKARNI*

1. Introduction-

1.0. This paper is related to the field of Sanskrit Lexicography. The corpus taken for the analysis is the first and eighth volume of the EDSHP prepared by the Department of Linguistics, Deccan College Postgraduate and Research Institute, Poona. A review of its first volume was written immediately after it was published in 1978 by J.C.Wright.[1] However; it is limited in its scope and takes only a brief overview of the first volume. On the other hand, this paper focuses specially on the policy employed for Immediate Constituents (IC) analysis in this dictionary and takes under consideration the first as well as the latest volume published under the project. It has facilitated taking a historical overview of the project.

1.1. Several aspects of the policy adopted for the IC Analysis in this project of EDSHP need be reinterpreted. Also, there is inconsistency in the policy at places. So, the policy statements need to be updated and restated.

2. Background-

2.0. The Department of Linguistics, Deccan College Postgraduate and Research Institute, Poona, under the guidance of Dr. S.M. Katre, undertook the work of preparing a dictionary of Sanskrit on historical principles in 1948. The work of collecting the necessary material for this purpose was done continuously for 25 years. However, by 1968,it was realized that some of the features of the original project were impracticable and difficult of speedy execution. The nature of the project had also undergone many changes due to the suggestions of different review committees. By 1971, it was further realized that the ideas of Lexicography in 1940s, on which the original plan was based, were no more valid in the 1970s. Also, due to constant changes in the staff of the project, the material collected lacked homogeneity.

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1. Wright (J.C.), 1978- Review of Encyclopaedic Dictionary of Sanskrit, Volume I, (Cambridge University Press).

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2.1. It was therefore decided to recast the project in a more feasible form. The corpus was reduced to not more than 1500 books (which were originally 2000 books) and important gaps were filled in by means of selective extraction. In 1973, a new general plan of work outlining the nature, scope and the basic principles of the dictionary was drawn and circulated among the scholars. A questionnaire of some 60 items was sent to elicit opinions of Sanskrit scholars on the basic aspects of the projected dictionary. A general structure was finalized after giving due consideration to their views[2]

2.2. It is expressed by the editors in their preface to the first edition that, "This dictionary will be issued in parts. It will be much larger than other dictionaries, keeping with the long history of Sanskrit literature over a period of more than 3000 years and the vast linguistic and cultural material found in it. This dictionary will serve as a compact encyclopaedia of Indian civilization and scientific thought during ancient and medieval ages."[3]

2.3. Further, it is also stated that, "The aim of the dictionary is thus to supply the user with all relevant information about Sanskrit words, such as their earliest occurrence, the entire range of their meaning both common and technical, their provenance at different times and in different branches of learning, their status as current or obsolete, their derivation and etymology, and the changes in their meaning in their historical development and mutual relations."[4]

2.4. The scheme of the lexical entry can be outlined as follows-

1. Lemmatization i.e. giving the Lexical entry.
2. Grammatical status viz. noun, verb, adjective etc.
3. Transliteration in Roman script ***along with IC analysis.***
4. Etymology. (Wherever required)
5. The recording of important and irregular bases of form. (Wherever required)
6. Scholia i.e. grammatical and etymological explanations and other information from Sanskrit literature.

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2. Ghatage (A.M.), 1978- Preface to the encyclopaedic dictionary of Sanskrit on historical principles (Volume 1), p. V, Deccan College, Pune
3. *Ibid*, p. VI,
4. *Ibid.*

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7. Summary of meanings.

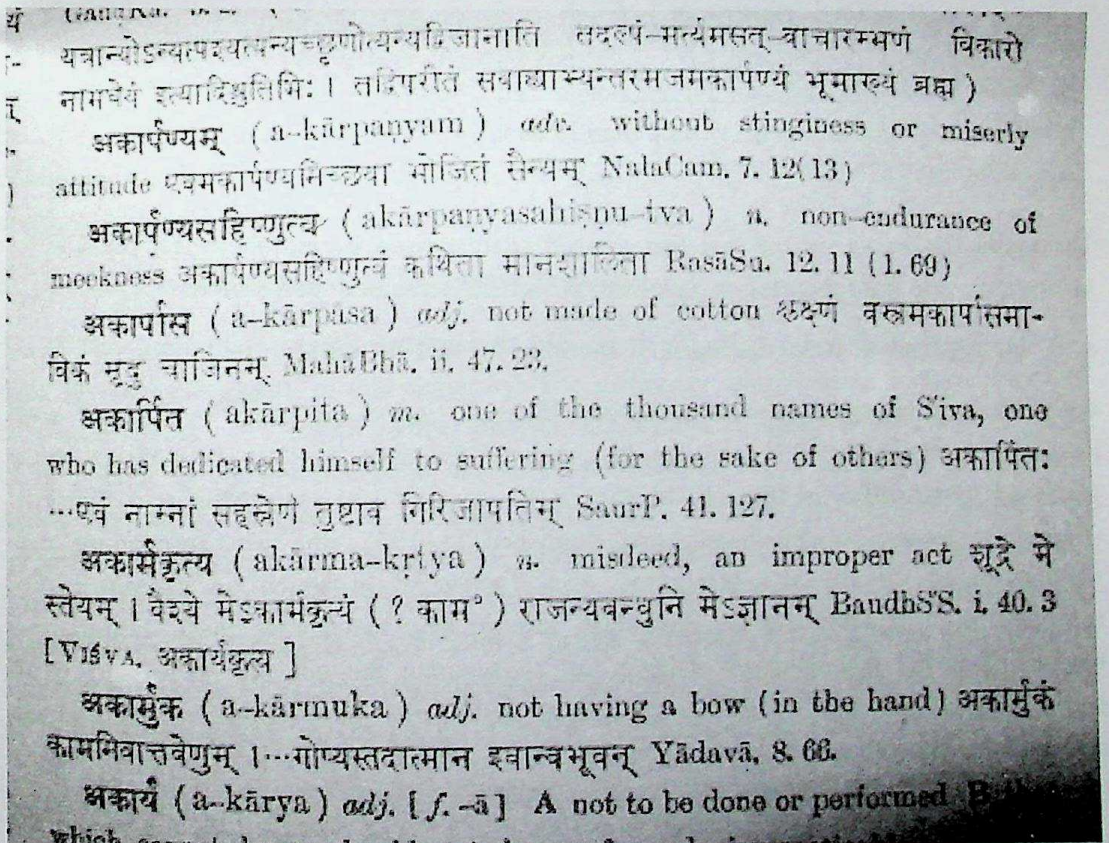
8. Analysis of meaning i.e. different meanings arranged historically and under each meaning chronological arrangement of citations to clarify the meaning.

9. Cultural, historical, archeological, mythological, geographical and other relevant information, if called for.

10. Indication of compound formation of nouns and of verbs with pre-verbs with cross references.

11. Statistical information.

Here is one visual representation of a lexical entry from volume I.



यत्रान्योऽन्यपदयतदन्यच्छृणोत्यन्यद्विजानाति तदल्पं-मर्त्यमसत्-वाचारम्भणं विकारो नामधेयं इत्यादिश्रुतिभिः । तद्विपरीतं सर्वाभ्यन्तरमजमकार्पण्यं भूमाख्यं ब्रह्म)

अकार्पण्यम् (a-kārpaṇyam) *adv.* without stinginess or miserly attitude धर्मकार्पण्यनिच्छया सोजितं सैन्यम् NalaCam. 7. 12(13)

अकार्पण्यसहिष्णुत्व (akārpaṇyasahiṣṇu-tva) *n.* non-endurance of meekness अकार्पण्यसहिष्णुत्वं कथिता मानशालिता RasāSa. 12. 11 (1. 69)

अकार्पास (a-kārpasa) *adj.* not made of cotton श्लक्ष्णं वस्त्रमकार्पासमाविकं मृदु चाजिनम् MahāBhā. ii. 47. 23.

अकार्पित (akārpita) *m.* one of the thousand names of Śiva, one who has dedicated himself to suffering (for the sake of others) अकार्पितः ...एवं नाम्नां सहस्रेण तुष्टाव गिरिजापतिम् SaurP. 41. 127.

अकार्मकृत्य (akārma-kṛtya) *n.* misdeed, an improper act शूद्रे मे स्तेयम् । वैश्ये मेऽकार्मकृत्यं (? काम°) राजन्यबन्धुनि मेऽज्ञानम् BaudhŚS. i. 40. 3 [Viśva. अकार्यकृत्य]

अकार्मुक (a-kārmuka) *adj.* not having a bow (in the hand) अकार्मुकं कामनिवासवेणुम् ।...गोप्यस्तदात्मान इवान्वभूवन् Yādavā. 8. 66.

अकार्य (a-kārya) *adj.* [*f.* -ā] A not to be done or performed B which cannot be or should not be

Figure 1: Lexical entries along with IC Analysis.

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3. Technique of IC Analysis-

3.0. A synchronic morphological analysis is effectively accomplished by the procedure known as the *analysis into immediate constituents(IC's)*. Immediate constituents are any of the two meaningful parts forming a larger linguistic unity, first suggested by L. Bloomfield.[5]

3.1. A sample analysis which has become almost classical, being repeated many times by many authors, is L. Bloomfield's analysis of the word ***ungentlemanly.***[6] It is as follows-

Un	*Gentlemanly*			
Un	*gentleman*	*ly*		
Un	*gentle*	*man*	*ly*	
Un	*gent*	*le*	*man*	*ly*

The method is based on the fact that a word characterized by morphological divisibility (analyzable into morphemes) is involved in certain structural correlations.[7]

4. IC Analysis & Bilingual Sanskrit Dictionaries in 19th century-

4.0. The first bilingual Sanskrit dictionary (Sanskrit-English dictionary by Wilson) was published in the year 1831 and not less than 16 Bilingual Sanskrit dictionaries were published (Sanskrit-English/French/German) in the span of 100 years after it. A Sanskrit -French dictionary of Stchoupak was published in 1932, the year preceding the publication of Bloomfield's celebrated work 'language' in which he proposed the technique of IC analysis for the first time. Interestingly, five among these dictionaries have applied the technique of giving a cut to separate the constituents of a lexical entry. Though, not exactly IC analysis, these dictionaries have applied a method of showing the constituents of a word by the use of hyphen. Following is a list of those dictionaries.

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5. Bloomfield (L.), 1937- *Language*, London, p. 210
6. Carnie (Andrew), 2002- *Syntax, a generative introduction*, Victoria, p.81
7. Verma & Krishnamurti- *Modern Linguistics*, Delhi, p.129

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Author	Source Language	Target Language	Year of publication	reference
Benfey	Sanskrit	English	1866, London	Google docs.
Böthlingk & Roth	Sanskrit	Deutsch (German)	1875, St.Petesberg	CDSL
Macdonell	Sanskrit	English	1892, London	CDSL
Monier -Williams	Sanskrit	English	1899, Oxford	CDSL
Stchoupak	Sanskrit	French	1932, Paris	CDSL

4.1. The famous *Monier-Williams* *Dictionary* shows the constituents in this way:-

अकटुक(a-kaṭuka), m/f/n., not impetuous. *(see - p.01 MW.)*

The reason for which this technique was applied by the dictionary makers seems to be the complexity of the word structure in Sanskrit caused mainly by ample compounding and sandhi. This highlights the need of using techniques of morphological analysis like that of IC analysis for Sanskrit lexicons.

5. IC Analysis and the Deccan Dictionary Project-

5.1.0. The Immediate constituent analysis (IC Analysis) of each lexical item is given next to the lexical entry in this dictionary. The dictionary makers seem to have adopted a specific policy with regard to the analysis. They have explicitly stated some aspects of the policy in the introduction of the first volume which prove to be the fundamental principles of IC analysis in Sanskrit lexicography. However, this explanation is rudimentary in nature and there is no further explanation of the policy anywhere in this volume or even in the following volumes. Even the Introduction of Volume Eight (the latest publication under this project) is merely a reprint of that published in Volume One. There are several aspects of the policy adopted for the IC Analysis which need to be reinterpreted. Also, at places, there is inconsistency in the policy.

5.2.0. Indication of IC cut through hyphen-

It is stated that, *"The ICs of the vocables are separated by the use of a single hyphen and no further analysis is indicated to avoid ambiguity."*[8]

8. EDSHP- A note Transliteration-Reader's guide of the encyclopaedic dictionary of Sanskrit on historical principles. (Volume 1), 1978, p. LXXXIII

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Consider the following example-

akārpāsa ----	**(*a - kārpāsa*)** (adj.) not made of cotton	***(P. 80 EDSHP Volume I)*** *Maha.Bha.ii.47.23*

5.3.0. Treatment of sandhi-s -

"When the IC cut falls inside a long vowel, it is not shown."[9]

The term 'long vowel' which is used here by the editors is to be interpreted. Does it mean the *'dīrgha'* counterpart of any of the vowels belonging to *'ak pratyahāra'* (a, i, u etc.)? Or does it refer to the *'dīrgha'* vowels viz. *(ā, e, o.ai, au)* as considered by the *śikṣā* tradition.

The dictionary makers have adopted separate policy for treating two different types of *sandhi*-s viz. *'ekādeśa sandhi'* and *anekādeśa sandhi'*. *ekādeśa sandhi'* constructions have not been given the IC cut while *anekādeśa sandhi'* constructions have been given the IC cut.

5.3.1. Treatment of 'ekādesh' sandhi-s -

Let's consider following examples-

1]	***akṛtrimānurāga -*** (*Akṛtrima-anurāga*)	**(*akṛtrimānurāga -*)** not artificial.		adj.***(P. 129 EDSHP Volume I)*** *TilaMan.230.13.*
2]	***akhaṇḍopakāra -*** (*akhaṇḍa+upakāra*)	**(*akhaṇḍopakāra*)** the collective help.	m.	***(P.252 EDSHP Volume I)*** *SivarkaMaDi. ii.29.10.*
3]	***annaikadeśa*** (*anna+ekadeśa*)	**(*annaikadeśa*)** i. Part of diet. ii. Part of cooked food or meals.	m.	***(P.386 5EDSHP Volume VIII)***
4]	***annākṣaya-***	**(*annākṣaya*)** (*anna+akṣaya*)	m.	***(P.3853 EDSHP Volume VIII)*** Absence or loss of food.

Thus, the term 'long vowel' mentioned in the quoted statement refers to the consequent vowels of *'ekādeśa sandhi. viz.* (*ā, e, o.ai and au*)

5.3.2. Treatment of 'non-ekadeśa' sandhi-s -

Let us consider following examples-

9. EDSHP- A note Transliteration-Reader's guide of the encyclopaedic dictionary of Sanskrit on historical principles. (Volume 1), 1978, p. LXXXIII

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1] ***anyastutyartha*** **(*anyastuty-artha*)** adj. ***(P.4005 EDSHP Volume VIII)***
(*anyastuti+artha*) meant for praising another thing.

2] ***akhyātyabhāva -*** **(*akhyāty - abhāva*)** m. ***(P.277 EDSHP Volume I)***
(*Akhyāti+abhāva*) absence erroneous cognition *IstaSi.116.11.*

The above entry involves *'yaṇ' sandhi.* Here, the IC cut is given and constituents considered are those which have undergone a morphophonemic alteration (*I* changing to *y*). This policy adopted for *'non-ekādeśa' sandhi-s* is not explicitly stated by the dictionary makers anywhere.

Moreover, the *'yaṇ'sandhi constructions* are not treated uniformly everywhere. Consider the following examples-

1] ***anyanivṛtyartha*** **(*anyanivṛtyartha*)** adj.***(P.3997 EDSHP Volume VIII)***
(anyanivṛtti+artha) meant for the removal of another.

2] ***agatyabhāva -*** **(*agatyabhāva*)** m. ***(P.286 EDSHP Volume I)***
(*Agati+abhāva*) absence of no other alternative. *MimaKau.i.16.1*

The IC cut is not given in the above examples though they involve *'yaṇ'sandhi* constructions. This is not in consistency with the policy adopted for treating *'non-ekādeśa' sandhi* constructions observed at other places. *(See appendix for more examples.)*

5.4.0. Treatment of proper nouns-

"The hyphen is used in compound proper names but it is avoided in simple proper names."[10]

Consider the following examples-

1] **akṛṣṇā** **(akṛṣṇā)** f. ***(P.134 EDSHP Volume I)***
Name of Pārvatī. *Śiva.P. ii.51.36.*

2] **akṣacaraṇa** **(akṣacaraṇa)** m. ***(P.158 EDSHP Volume I)***
Name of author of Nyāyasūtras (Otherwise known as akṣapāda-who has eyes on his feet)*NyayMa.266.1.*

3] **annasvāmin** (annasvāmin) m. ***(P.3852 EDSHP Volume VIII)***
Name of a Brahmin.

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10. EDSHP- A note Transliteration-Reader's guide of the encyclopaedic dictionary of Sanskrit On historical principles. (Volume 1), 1978, Page LXXXIII

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Here, the second word is a compound proper noun which could be dissolved as 'the one who has eyes on his feet'. Indeed, this dissolution is given in the explanation of meaning. The Entry should have been given the cut as **(akṣa-caraṇa)** according the policy as stated above.

Now consider a few more examples of the same type-

1] **akharvā** **(a - kharvā)** f. ***(P.253 EDSHP Volume I)***
Name of a plant. *Galanos in pw.MW.*

2] **aṅgāradeva** **(aṅgāra - deva)** m. ***(P.598 EDSHP Volume I)***
Name of a goldsmith. *BrKathaK.105.265.*

3] **anyatovāta** **(anyato - vāta)** m. ***(P.3941 EDSHP VolumeVIII)***
Name of a disease of eyes. (wherein an eye is deformed due to the disordered wind)

The word in the first example **[akharvā]** is morphologically as well as semantically similar to **[akṛṣṇā].** However, they are given different treatment in IC analysis. There seems to be an inconsistency in the treatment of proper nouns.

Following are certain facts about the treatment of proper nouns in **volume eight.**

- Total no. of proper nouns- 64.
- Proper nouns without cut- 44.
- Proper nouns with cut- 20.

Nouns without cut	***Nouns With cut***
apaghāṭalikā (Type of a musical instrument)	**apa-ghāṭilā** (kind of lute)
anyoktisāra (A chapter in a treatise)	***anvartha-muktāvalî*** (Title of a work)
anyūnā (Name of an apsaras) (Lit. meaning- perfect)	**anv-aśmakā** (Name of a river in Malaya) (Flowing along rocks)

The above examples suggest that even those lexical entries having similar morphological as well as semantic structure have been given different treatment.

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Therefore, there is a need of reviewing and restating the policy.[11]

5.5.0. Treatment of adverbs-

The treatment of 'adverbs' suffers from the same inconsistency. Observe the following entries-

1] ***akṣayam*** **(*akṣayam*)** adv. ***(P.180 EDSHP Volume I)***
Without discontinuity. *YogaVa.36.22.*

2] ***akliṣṭam*** **(*akliṣṭam*)** adv. ***(P.152 EDSHP Volume I)***
Without trouble. *VayuPu..ii.30.32.*

3] ***annādivarjam*** **(*annādivarjam*)** adv. ***(P.3857EDSHPVolumeVIII)***
With exclusion of food etc.

4] ***agnisākṣikam*** **(*agnisākṣikam*)**adv. ***(P.406 EDSHP Volume I)***
In the presence of fire. *MahaBha.i.190.17.*

It is found that adverbs have not been given the cut though they involve more than one constituents. This treatment of the entries mentioned above is nowhere justified by the editors.

Now consider the following entries-

1] ***akrodham*** **(*a - krodham*)**adv. ***(P.149 EDSHP Volume I)***
Without anger. *PadyaVe.669,682.*

2] ***akhinnam*** **(*a - khinnam*)**adv. ***(P.254 EDSHP Volume I)***
Untiringly. *Raj.T.40.*

3] ***agnihotravarjam*** **(*agnihotra - varjam*)**adv. ***(P.415 EDSHP Volume I)***
Leaving aside *agnihotra.* *ApaSS.xxiv.3.8.*

In the above examples, there are pairs of words having similar morphological and semantic properties viz. (21) & (25), (22) & (26), (23) & (27). But they have been given different treatment. There seems to be an inconsistency in the treatment of adverbs, not only in volume 1 but also between volume 1 and volume 8. Unfortunately, nothing is stated regarding the policy to be adopted for adverbs by the dictionary makers. So, there is a need of stating such a policy.

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11. See appendix for more examples.

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5.6.0. Semantic cut-

One of the most significant aspects of the policy of IC analysis which is unuttered by the authorities of this project and observed consistently throughout volume 1 and volume 8 has to be stated in this regard. Consider the following examples-

1] ***akāryakārin*** **(akārya - kārin)** adj. ***(P.83 EDSHP Volume I)***
An evil doer, wrong doer. *ManuSm 5.107.*

2] ***akāryakārin*** **(a - kāryakārin)** adj. ***(P.83 EDSHP Volume I)***
Not producing an effect. *PramaVaSvopVr.37.24*

Here, it could be stated that the IC cut is given in accordance with the *contextual meaning* of the word. The meaning mentioned under the entry is the meaning of the word in the citation from where the word is taken.

This policy could be observed even in volume 8. Consider the following examples-

1] ***anyapadārtha*** **1.(anyapadārtha)** m. ***(P.4000 EDSHP Volume VIII)***
Meaning or sense of another word.

2. (anya-padārtha) m.
Another object or thing

Here, while showing two senses of the word, the dictionary makers have given two different cuts even in the same lexical entry. This clearly suggests that the cut is given on the basis of the *'contextual meaning'* of the word and this cut is indeed a semantic cut.

Though followed more or less uniformly, this principle is not explicitly stated in any of the eight volumes of the dictionary. This principle which is in consistency with the principles of IC analysis as stated by Nida in 'morphology' is of much use especially for Sanskrit lexicography where the process of 'compounding' increases the possibilities of different senses of the same lexical items by differing permutations and combinations.

However, it is observed that the principle of *'Semantic cut'* is not uniformly followed in IC analysis in this project. Consider the following entries in volume 8.

1] ***anyadravyamaya*** **(anyadravya-maya)** (adj.) ***(P.3989 EDSHP Volume VIII)***
Made of another substance.

2] **anyamṛṇmaya** **(anya-mṛṇmaya)** (adj.) (used as a noun)
*(Another earthen object.)** ***(P.4022 EDSHP Volume VIII)***
Object which is made up of different clay.

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Here, both of the entries have similar semantic properties, even their morphological structure is similar. But they have been analyzed in two different ways. The meaning which is suggested by the IC cut is stated into the brackets marked with an asterisk which is different from the meaning given under the entry. (e.g. - 33). Thus, here the cut is not a semantic cut; some other criterion is used for the cut which needs to be found out. Similar ambiguity is observed in the treatment of the following set of entries -

anyarūpādi(P.4028) - (*anyarupādi*) (adj.) *(another colour etc.)*another colour etc.*

anyarāgādi(P.4026) - (*anyarāgādi*) (adj.)*(another love etc.(feeling-)** love etc. for another

apagata-gandhādi(P.4317) - (*apagata-gandhādi*) (adj.)*one whose smell etc. have disappeared.** One whose smells etc. have disappeared.

anyavyavacchedādi (P.4042) - (*anyavyavacchedādi*)(adj.)*(another exclusion etc.)** Exclusion etc. of others.

Not less than 25 such cases of ambiguous treatment are observed in volume 8 which need to be corrected.[12]

5.7.0. Treatment of affixes-

"The ICs include both word and suffixes."[13]

It means, both áfree morphemesâ as well as ábound morphemesâ are considered to be the constituents.

1] ***akārynāśa*** **(*akārya-nāśa*)** m. ***(P.84 EDSHP Volume I)***
Destruction of a non-effect. *SivarkMaDi.ii.75.24.*

2] ***agnideśya*** **(*agnideś - ya*)** m. ***(P.358 EDSHP Volume I)***
i) Hailing from the south-east region.
ii) Resembling fire. *BharCam. ii.2.12(1)*

The first entry involves two free morphemes as its constituents while the second entry involves one free morpheme and another bound morpheme as its constituents.

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12. See appendix for more examples
13. EDSHP- A note Transliteration-Reader's guide of the encyclopaedic dictionary of Sanskrit On historical principles. (Volume 1), 1978, Page LXXXIII

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However, there is ambiguity in the treatment of lexical entries which involve constituents as both words and affixes (i.e. - free morphemes and bound morphemes). Also, the principle of 'Semantic Cut' seems to have been violated at places. Here are some sample examples involving different bound morphemes in them.

5.7.1. Treatment of words having 'mān' affix-

There are several entries having the suffix *'mān'* as its constituent. Let's consider the following examples-

1] **akṛṣamāṇa** **(akṛṣamāṇa)** adj. ***(P.132 EDSHP Volume I)***
One who does not cultivate. *Nyayapari.344.2.*

2] **akriyamāṇa** **(a - kriyamāṇa)** adj. ***(P.144 EDSHP Volume I)***
Not being employed. *AsvaS.i.3.1.*

Here, second entry has been given the IC cut while the first entry has not been given the cut. The IC analysis of the first entry should have been as follows on the basis of its contextual meaning.

1] **akṛṣamāṇa** **(a-kṛṣamāṇa)**adj.

Let's consider some examples from volume 8.

1] **anvākhyāyamāna** **(anvākhyāyamāna)** (adj.) ***(P.4219 EDSHP Volume VIII)***
being grammatically explained.

2] **anvācīyamāna** **(anvācīya-māna)** (adj.) ***(P.4219 EDSHP Volume VIII)***
being connected secondarily.

3] **anvādhīyamāna** **(anv-ādhīyamāna)** (adj.) ***(P.4225 EDSHP Volume VIII)***
which is being added with fuel.

Here, all the three entries have been given different treatment though morphologically and semantically similar to each other. This inconsistency needs to be corrected.

5.7.2. Treatment of words having 'in' affix-

The affix 'in' is used in Sanskrit in two senses. Viz.

1. It refers to the doer of a specific action when it is used as a *'kṛdant'*. For example - *'gāmin'* = one who is going.

2. It refers to the possessor of a certain thing when it is used as a *'taddhit'*. For example- 'śaśin' = one who possesses 'śaśa'(a rabbit) i.e. moon.

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Observe the following examples of words ending in 'in' affix.

1] ***akāryakārin*** **(akārya - kārin)** adj. ***(P.83 EDSHP Volume I)***
An evil doer. *ManuSm5.107.*

2] ***akāryin*** **(akāry - in)** adj. ***(P.85 EDSHP Volume I)***
Non active in litigation. *ManavaVi.1059.1*

3] ***akalaṅkin*** **(akalaṅkin)** adj. ***(P.55 EDSHP Volume I)***
Free from stain. *Kum.Sa.9.19.*

The lexical entries quoted here are the instances of *three different ways* in which IC analysis of words ending in '*in*'affix is done. They are as follows-

1. *Either* a cut is given before the affix *in.* OR
2. It is given before the constituent to which *in* is attached to. OR
3. The cut is not given at all.

These different criteria used for IC cut need to be explained. Moreover, the principle of 'semantic cut' is not followed at these places. On the basis of this principle the IC analysis should have been done as follows-

2] ***akāryin*** **(a - kāryin)**

3] ***akalaṅkin*** **(a - kalaṅkin)**

Consider following entries of volume 8.

1] ***anyatarvādin*** **(anyatar -vādin)** (m.) ***(P.3925 EDSHP Volume VIII)***
Advocate of one of the two.

2] ***anyathavādin*** **(anyathavādin)** (m.) ***(P.3972 EDSHP Volume VIII)***
Speaking inconsistently (in law)

Here, though both of the entries have been recorded as nouns in masculine gender, they have not been treated in the same way.

5.7.3. Treatment of words having 'tā/tva' affix-

"In case of the abstract suffixes like *'tā'* or *'tva'* the IC cut is usually before them."[14]

14. EDSHP- A note Transliteration-Reader's guide of the encyclopaedic dictionary of Sanskrit on historical principles. (Volume 1), 1978, p. LXXXIII

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The expression 'usually' used by the editor demands explanation. The condition in which the cut is given before *'tā'* or *'tva'* is not specified. Let's consider the following examples to get an idea of the basis of giving IC cut.

1] ***akṣatatva*** **(*akṣahata - tva*)** n. ***(P.163 EDSHP Volume I)***
State of being unhurt. *Munda.Bh.323.14.*

2] ***akartavyatva*** **(*akartavya - tva*)** n. ***(P.45 EDSHP Volume I)***
Impossibility of being done...

3] ***acetanakāryatva*** **(*acetana - kāryatva*)** n. ***(P.689 EDSHP Volume I)***
State of being a non sentient effect. *NyayaKauA.i.53.8..*

4] ***akṛṣṇatva*** **(*a - kṛṣṇatva*)** n. ***(P.134 EDSHP Volume I)***
State of not being black. *JivanVi66.18.*

5] ***acoratā*** **(*acora - tā*)** f. ***(P.696 EDSHP Volume I)***
Non-stealing, non-theft. *VarangC22.29.*

6] ***acauratā*** **(*a - cauratā*)** f. ***(P.696 EDSHP Volume I)***
State of not being a thief. *NaraSm.17.42.*

In the above examples, /*tva*/ is attached to different grammatical forms viz. a participle (46 & 47), a compound of three free morphemes including a participle (48), an adjective (49), and a noun (50 & 51) respectively. In case of (46 & 47), the cut has been given before /*tva*/ though the semantic features of the two entries are different. Here, cut is given on the basis of morphological features. E.g. (49) suggests that the cut is not being given before /*tva*/ if it is combined with a noun/adjective. However, in (48) & (51), similar cut is given according to the meaning irrespective of different morphological structure. Moreover, if the principle of *'semantic cut'* is to be followed then these entries could be analyzed as follows-

2] ***akartavyatva*** **(*a - kartavyatva*)** n.
Impossibility of being done...

4] ***akṛṣṇatva*** **(*akṛṣṇa - tva*)** n.
State of not being black.

5] ***acoratā*** **(*acora - tā*)** f.
Non-stealing, non-theft.

Now let us consider some examples from volume 8.

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1] ***annādimayatva*** **(*annādimaya - tva*)** n. ***(P.3857 EDSHP Volume VIII)***

State of being made of food etc.

The principle of giving cut before /tva/ has been uniformly followed in this volume whenever the meaning is as *'The state of being.....'* Thus, the cut is given on the semantic basis alone, unlike volume 1. However, there are a few cases which are not in consistency with this principle.

1] ***anyagatānnakaraṇatva*** **(*anyagatānnakaraṇatva*)**n.***(P.3987 EDSHP Volume VIII)***

State of being means of food present elsewhere.

Here, the cut is regarded to be between ***anyagata*** and ***annakaraṇatva*** and not given in accordance with the policy adopted for treating *'ekādeśa sandhi'*. However it should have been given before (*tva*) according to the meaning (i.e. State of being.....). Another such set of entries having ambiguous treatment is -

2] ***apakṣapātitā*** **(*apakṣapāti - tā*)** f. ***(P.4313 EDSHP Volume VIII)***
State of not adopting a side, impartiality.

3] ***apakṣapātitva*** **(*a - pakṣapātitva*)** n. ***(P.4313 EDSHP Volume VIII)***
State of not being partial, impartiality.

All these ambiguities have to be corrected by adopting a specific policy to treat 'bound morphemes'.

6. Concluding remarks and road map-

6.0. There seems to be indecisiveness about the basis for IC cut in EDSHP. At certain places, the cut is purely on the basis of morphological features of a lexical entry (e.g. ***akartavya - tva***) while at other places it is purely on the basis of the semantic features of a lexical entry.

(E.g. ***acetana - kāryatva***). Insufficient explanation of the policy could possibly one of the causes of such ambiguous treatment.

6.1. The principles stated in the first volume need to be modified and restated and should be published so that these principles may work as guidelines for any future work in this regard.

6.2. It also raises an important issue that whether IC cut should be given on purely semantic basis or the morphological properties of a word should also be considered in this regard.

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7. Proposal of a modified Policy of IC analysis in Sanskrit lexicography-

7.0. On the basis of this analysis, we propose a policy of IC analysis in Sanskrit lexicography. In fact, these are certain modifications proposed to the policy of IC analysis that is stated in Volume 1 of EDSHP.

7.1. *When the IC cut falls inside the 'ekādeśa sandhi', it may not be shown, if it falls inside the 'anekādeśa sandhi', the constituents may be shown without morpho-phonemic alterations.*

- e.g. *(guṇodaya)*
- e.g. *(agati-abhāva)*

7.2. *"The hyphen may be used in such compound proper names which denote the literal meaning of the compound expression but it may be avoided in other proper names."*

- e.g.- *(a-nyūnā)* - *an apsaras. (perfect)*
- e.g. - *(apaghāmilā)* - *kind of lute.*

7.3. *"The ICs may include both free morphemes as well as bound morphemes".*

- *akāryanāśa(akārya-nāśa) m.*
- *agnideśya (agnideś - ya) m.*

7.4. *The IC cut may be given on the basis of meaning of the word wherein the constituent structure may be analyzed in terms of head-modifier relationship. Two principles may be followed while analyzing the structure viz.*

- *Analysis in terms of meaningful correlation.*
- *Analysis in terms of structural parallels.(As stated by Nida in ámorphology: The descriptive Analysis of Words')*

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APPENDIX

A] Representative examples of entries involving *'yaṇ sandhi'* where the cut is ambiguous.

Entry	IC cut	Meaning	Reference
akṣauhiṇyadhipa	*akṣauhiṇyadhipa*	Commander of a huge army.	P.235, Volume I
agnyākhyaśaktyāveśa	*agnyākhyaśaktyāveśa*	Possession of the power called 'agni'.	P.437, Volume I
annotpatyartham	*annotpatyartham*	For the sake of production of food	P.3865, Volume VIII

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B] Representative examples of entries involving *'proper nouns'* where the cut is ambiguous.

Entry	IC cut	Meaning	Reference
accchādikṣita	accchā-dikṣita	Name of a person.	P.703,Volume I
anvayabodhini	*anvayabodhini*	Name of a commentary.	P.4181, Volume VIII
anvaśmakā	anvaśma-kā	A river in Malaya mountain	P.4214, Volume VIII
apakṛta	apa-kṛta	Name of a tribe (no literal meaning)	P.4292, Volume VIII

C] Representative examples of entries involving *'adverbs'* where the cut is ambiguous.

Entry	IC cut	Meaning	Reference
anyakumāravat	*anyakumāra-vat*	Like other son	P.3894,Volume VIII
anyatarathā	*anyatara-thā*	Otherwise	P.3919,Volume VIII
anyathāvidhi	*anyathāvidhi*	Another ritual	P.3972,Volume VIII

D] Representative examples of entries involving ambiguous *'semantic cut'*.

Entry	IC cut	Meaning	Reference
anyadarśanaviśeśa	*anya-darśanaviśeśa*	Specific knowledge of another object	P.3979, Volume VIII
anyamuktāstra	*anyamuktāstra*	Other discharged weapon	P.4021, Volume VIII
anyavarṇaprapattṛ	*anya-varṇaprapattṛ*	Person who hears other letter or sound	P.4033, Volume VIII

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अनुसन्धान, प्राकृत अने जैनसाहित्य विषयक संपादन, संशोधन, माहिती वगेरेनी पत्रिका कलिका लसर्वज्ञ श्रीहेमचन्द्राचार्य नवम जन्मशताब्दी स्मृति संस्कार शिक्षणनिधि, अहमदाबाद ।

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सं. विजयशीलचन्द्रसूरि : अज्ञातकतृकं श्रीनन्दीश्वरस्तोत्रम्

सं. मुनिपुण्यश्रमणविजय : कल्पसूत्र - टबार्थ-गत भोजनविच्छित्ति

प्रजापति मणिभाई : भारतीय हस्तप्रतोनां सूचिपत्रो : ऐतिहासिक परिप्रेक्ष्यमां विवेचनात्मक अभ्यास

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कडीआ रसीला : केटलीक फुटकक कृतिओ

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अङ्क : ५८, २०१२

मुनि रत्नकीर्तिविजय, मुनि त्रैलोक्यमण्डनविजयः श्रीजिनवल्लभसूरिरचितं प्रश्नोत्तरशतम् (सटीकम्)

म. विनयसागर : श्रीजयरत्नकृत-सच्चायिका बतीसी

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जैन सागरमल : जैन कथा साहित्य : एक समीक्षात्मक सर्वेक्षण

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सं.मुनि त्रैलोक्यमण्डनविजयः केटलांक दार्शनिक प्रकरणो

जैन सागरमलः पउमचरियंः एक सर्वेक्षण

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महो. विनयसागर : श्रीमेघविजयवाचकलिखितं विज्ञप्तिपत्रं खण्डितप्रायम्

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विजयशीलचन्द्रसूरिः उपाध्याय-श्रीविनयविजयलिखितः श्रीविजयप्रभसूरिविज्ञप्तिलेखः

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प्राकृत विद्या, त्रैमासिकी शोध - पत्रिका, श्री कुन्दकुन्द भारती ट्रस्ट, नई दिल्ली-११००६७

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आचार्य विद्यानन्द मुनि : प्रतीकोपासना और निर्विकल्प ध्यान

प्रचंडिया मेहन्द्र सागर : मिथ्यातम से बाहर आयें

रामचन्द्रन टी. एन. : हडप्पा और जैनधर्म

रांवका प्रेमचन्द्र : जैनधर्म में पूजा का औचित्य

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आचार्य विद्यानन्द मुनि : जैन समाज एवं वात्सल्यभाव

शुक्ल बदरीनाथ : जैनदर्शन की विशेषता

आचार्य नागसेन : निमित्त - नैमित्तिक सम्बन्ध

जैन पं. बलभद्र : विश्वकर्मा एवं वास्तुविद्या

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जैन वीरसागर : जैनदर्शनकी वैज्ञानिकता

आचार्य विद्यानन्द मुनि : क्षणभर का ध्यान 'मोक्ष' का कारण

उपाध्याय प्रज्ञसागर मुनि : प्राकृत-प्रशिक्षण : वर्ष विचार

शास्त्री दामोदर : 'समयसार' में मानव-जीवन के चार पुरुषार्थ

जैन राकेश कुमार : 'समयसार' में वर्णित पदार्थव्यवस्था

रांवका प्रेमचन्द्र : आचार्य कुन्दकुन्द, समयसार एवं पुण्य-पापाधिकार

जैन आध्यात्मप्रसाद : 'दव्वसंगहो' में द्रव्यमीमांसा

शास्त्री शांतिसागर : शिलालेख साहित्य में प्रतिबिम्बित सल्लेखना व्रत

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आचार्य विद्यानन्द मुनि : निमित्त कुछ करता नहीं, निमित्त के बिना कुछ होता नहीं

उपाध्याय प्रज्ञसागर मुनिः वर्ण विचार

जैन नीरज : जीव और कर्म का निमित्त-नैमित्तिक संबंध

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आर्य ओम्प्रकाश : वैदिक चिन्तन के आलोक में मानव शरीर में आत्मा व परमात्मा के स्थान

मीमांसक युधिष्ठिर : दुष्कृताय चरकाचार्यम्

विद्यालंकार : वेदों में विज्ञान-चर्चा

मिश्र राजेश्वर : वेदों में पुरुषार्थ-विचार

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वेदालंकार जगन्नाथ : वेद और श्रीअरविन्द

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वाडेकर मुकुन्द : भोजराजप्रणीत युक्तिकल्पतरु में राजनीति, वास्तुशास्त्र तथा रत्नशास्त्रसंबंधी विचार

मोलिया मनसुख के. : विष्णु की सप्तसम्भूति

शाह गोविंदलाल : छन्दशास्त्र के परिप्रेक्ष्य में संस्कृत-गुजराती का आदान-प्रदान

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मिश्रः सुभाषचन्द्र : वास्तुशास्त्रानुसारं ग्राम-नगरवास-विचारः

मिश्रः भारतभूषणः ज्योतिषशास्त्रे स्वप्नविचारः

झा सुन्दरनारायणः वैदिकसाहित्ये आयुर्विज्ञानम्

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तिवारी हरिनारायण : अर्थनिश्चये वैयाकरणानां सरणिः

शुक्लः देवानन्द : पाणिनीयधातुपाठवृत्तिविमर्शः

मिश्रः सुभाषचन्द्रः आयुर्वेदज्योतिषशास्त्रयोः रोगाणां वर्गीकरणम्

शर्मा देशबन्धु : वेदेषु वास्तुविज्ञानम्

यादव राजमङ्गल : भीष्मचरितम् में वर्णित प्रजाधर्म- अर्वाचीन परिप्रेक्ष्य

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पाण्डेयः रमेशकुमार : मानवता कालिदासाभिमता

पाण्डेयः शशिमौलिनाथः पण्डितराजमते रसनिष्पत्तिप्रकारः

झा हंसधर : प्रशस्ते ज्योतिषे शस्तं छायागणितगौरवम्

कछवाहः हेतराम : अर्थ एव प्रधान इति कौटिल्यः

द्विवेदी रहस विहारी : काव्य की असाधारणधर्मता- एक अवेक्षण

मीना शकुन्तला : प्राचीन न्याय परम्परा व भासर्वज्ञ के अनुसार मोक्ष विषयक निरूपण

गोर लक्ष्मी : बौद्धन्याय में हेतु विवेचन

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बृहस्पति सौभाग्य वर्धन : गुरु-शिष्य परंपरा के माध्यम से संगीत शिक्षण

गौतम आशु : रामायणकालीन संगीत एवं संगीत शिक्षक

ठाकुर उदय : प्राचीन भारतीय युद्ध संगीत

अग्रवाल तृप्ति : राग भैरव की ऐतिहासिक पृष्ठभूमि

स्वामी ज़ाहिद काज़मी : वर्तमान में संगीत की विविधता

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कौशल ललितकुमार : स्वर वाद्यों द्वारा रसाभावाभिव्यक्ति- एक अवलोकन

झा निशा : मिथिला के संगीत-परम्परा में विद्यापति संगीत

गौतम आशु : महाभारत-कालीन संगीत

पटवर्धन-सुधा : ठुमरी - गायिका विदुषी जद्दनबाई

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चक्रवर्ती कविता : संगीत एवं विभिन्न चिकित्सा पद्धतियाँ

कौशल ललितकुमार : रुद्रवीणा की वादन तकनीक - एक अध्ययन

खोत जयन्त : देवल-क्लेमेन्ट्स के अनुसन्धानकार्य में उस्ताद अब्दुलकरीम खाँ का योगदान

सहगल संगीता : तीनताल का कायदा एवं उसके पलटे तथा चक्रदार टुकड़े

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अशोककुमार 'यमन' : संगीत शिक्षण के पतन के कारण और निवारण

पाण्डेय कृतानन्द : बीसवीं शताब्दी के उत्तरार्द्ध में संगीत-शिक्षा पर वैज्ञानिक प्रगति का प्रभाव

पाठक निशा : बौद्धकालीन संगीत : एक अध्ययन

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सिंह सोनिया : तंत्र वाद्यों के सन्दर्भ में गजू वाद्यों की परम्परा

गुप्ता निम्मी : आगरा की 'भगत' शैली का प्रस्तुतीकरण

धर्माधिकारी अरुण : ग्वालियर के सांगीतिक वैभव में सिंधिया वंश का योगदान

तराना : स्वाती हरिदास - एक बहुमुखी व्यक्तित्व

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वर्ष : ७७, अङ्क : ११, नवम्बर, २०११

अशोककुमार 'यमन' : आकाशवाणी के गैरसांगीतिक कार्यक्रमों में संगीत का महत्त्व

पाण्डे रुचिमिता : वाद्यों का पारम्परिक अध्ययन : एक वैज्ञानिक दृष्टिकोण

यादव नमिता : वर्तमान सन्दर्भ में संगीत द्वारा दूरस्थ शिक्षा की उपादेयता

चतुर्वेदी हरिवंश : कौन बचाएगा शास्त्रीय संगीत को

पटवर्धन सुधा : संगीत - शिक्षा : कुछ सुझाव

जोशी शालू : चित्रपट संगीत में संगीतकार का महत्त्व

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शर्मा वन्दना 'कौशिकी' : राग मालकौंस की अवधारणा व स्वरूप- प्राचीन, मध्यकालीन, आधुनिक

पाठक निशा : संगीत में वंशानुक्रम एवं परिवेश - एक तुलनात्मक दृष्टि

जांगिड अरुणा : संगीत - क्यों और कैसे

बच्चन हरिवंशराय : हमारा राष्ट्रीय गीत

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भैया गनपतराव अंक

गर्ग लक्ष्मीनारायण : हारमोनियम बनाया अंग्रेजों ने, पर बजाया भैया गनपतराव ने

मिश्र महेशकुमार 'मधुकर' : एक विस्मृत कलाकार : भैया गणपतराव

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यादव नमिता : वैदिक वाङ्मय और लोक-गीत

मुंशी अल्पना : संगीत - शिक्षा के लिए पैडागोजिकल एनालिसिस

कौशिक ऋतु : संगीत की गुरु-शिष्य-परम्परा का ऐतिहासिक विकास

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शर्मा राजेश : संगीत एवं चित्रकला में तत्त्वाधारित समरूपता

पाठक दिनेशचन्द्र : पौराणिक ग्रन्थों में संगीत

खोत जयन्त : भारतीय संगीत में स्वरलिपि

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'यमन' अशोककुमार : सामाजिक चेतना का आधार : भक्ति आंदोलन में संगीत

अग्रवाल मीना : भारतीय संगीत और नारी : कल और आज

अरविन्दकुमार : कथक नृत्य में लोक-तत्त्व

व्यास अनुराधा : राजस्थान के प्रमुख लोक-नाट्य

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सक्सेना मीता : संगीत में सृजन-शीलता की चुनौती एवं प्रयोगः स्वरवाद्यों के संदर्भ विशेष में

शर्मा शिप्रा : संगीत का पेड़ पौधों पर प्रभाव

स्वामी वाहिद काज़मी : विदेशी-नृत्य-चर्चा

जौहरी सीमा : पखावज की उत्पत्ति और विकास

कादरी अशफाक : भारतीय फिल्म-संगीत के आदर्श पं. रामप्रसाद शर्मा

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कौशल ललितकुमार : तत वाद्यों के भरत-वर्णित हस्त-व्यापार (धातु या बोल) - एक अध्ययन

पटवर्धन सुधा : विश्व संगीत दिवस

सेन अनीता : शास्त्रीय संगीत और रवीन्द्रनाथ टैगार

कौशिक ऋतु : संगीत की संस्थागत शिक्षण-प्रणाली का प्रारम्भ एवं मंच-प्रदर्शन

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પુસ્તક : ૪૮, અંક : ૧-૪, વિ.સં-૨૦૬૭, જાન્યુઆરી-નવેમ્બર ૨૦૧૧

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મોલિયા મનસુખ : ''અનુષ્ટુપ્ છન્દ''

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REVIEW

***"The Eight Darlings of Indian Aesthetics"*, by Dr. Amrit M. Upadhyaya, published by Parampard Academy of Performing Arts, Ahmedabad, pp. 1-14 + 1-130, Price: Rs.200=00**

This monograph is divided in ten chapters, describing the eight heroines of Indian aesthetics represented in Bharata's *Nātyaśāstra,* Rudrabhaṭṭa's *Śṛngāratilaka,* Rudraṭa's *Kāvyālaṅkāra,* Dhañanjayas *Daśarūpaka,* Hemacandrācārya's *Kāvyānuśāsana,* Viśvanātha's *Sāhityadarpaṇa,* Bhānudatta's *Rasamañjarī,* Rūpa Goswami's *Ujjvalanilamaṇī,* Śingabhūpāla's *Rasārṇavasudhākara* and literature.

The eight heroines are :

1. *Vāsakasajjā:* A heroine who decorates herself with ornaments in anticipation of dalliance with her lover on proper occasion
2. *Virahotkanthitā:* A heroine whose lover does not come to the appointed place.
3. *Svādhīnapatikā:* A heroine whose lover is with her, captivated by her charm and love.
4. *Kalahāntaritā-* A heroine whose estranged lover does not come because of quarrel or antipathy.
5. *Khaṇḍitā:* A heroine whose lover does not come as he is attached to another woman.
6. *Vipralabdhā:* A heroine whose lover decieves her by not coming as appointed earlier.
7. *Proṣitabhartṛkā:* A heroine whose lover has gone to a distance place on important duty.
8. *Abhisārikā:* A heroine who moves to her lover's place leaving her natural bashfulness due to intoxication or excessive attachment or makes her lover to move to her place.

In the preparation of this monograph, the writer is assisted by the well-known dancer of Ahmedabad Bijal Harid. The foreword is written by Padmashri Dr. Sunil Kothari.

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The Epilogue and two Appendices at the end of the monograph increase its value. The format and get up are beautiful by illustrations.

I have great pleasure in recommending this book to the practitioners of dance, students and teachers of this fine art.

R.T. Vyas

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OBITUARIES

Prof. Dr. Sureshchandra Kantawala, Former Dean, Faculty of Arts, Ex-Director, Oriental Institute and Ex-Head and Professor, Department of Sanskrit, Pali and Prakrit, expired on 19th December 2013 at five o'clock in the early morning. He was born in a pious Vaishnava Family in 1930. His father's name was Shri Govindlal and that of his mother was Kesarben.

He had a very brilliant educational career. He had his early education in the Schools of Baroda, especially the Baroda High School through English medium. He got First position at the Matriculation Examination of University of Bombay, in 1947. He passed his B.A. and M.A. examinations in First class ranking first at both. He was awarded Chancellor's Gold Medal for ranking first at M.A. Examination. After passing the B.A. Examination in 1951, from the Newly established M.S. University. He was immediately appointed as Tutor in the Department of Sanskrit. He did his Ph.D. under Prof. Dr. Govindlal Bhatt on the topic of "Cultural History from the Matsyapurāṇa". He gradually rose to higher positions from Tutor to Reader and professor and Head of the Department of Sanskrit, Pali and Prakrit. He was also Director of the Institute for about five years (1982-87) and also became Dean, Faculty of Arts. After his retirement, he was also appointed as Chūḍamaṇi Scholar for two years by the Rastrîya Sanskrit Sansthan, Delhi. He also received the prestigious President's Award and recently the Award from P.P. Morari Bapu as a great Sanskrit scholar.

He has to his credit three books- 1 Cultural History from the Matsyapurana, 2 Legends in Puranas, 3 Aspects of Puranas and more than 200 research papers. More than 10 students have completed their Doctoral research under him.

He was a punctual teacher, a strict administrator and a renowned researcher. He had devoted his life to research and teaching in Vedic and Pauranic studies. His command over English language, besides Sanskrit and administrative acumen are really praiseworthy. With his sad demise in advanced age, the scholarly world has suffered an irretrievable loss.

पूर्णमदः पूर्णमिदं पूर्णात्पूर्णमुदच्यते ।
पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते ॥

M.L. Wadekar
Offg. Director

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Prof. Dr. Mukund Lalji Wadekar (09/02/1955 to 19/06/2014)

With a heavy heart due to unexpected shock and with fingers almost benumbed, I try to pen down some of my memoirs about Prof. Mukund Wadekar-fondly addressed by me as just *Mukunda*-a colleague-young in age, but, much better in scholarship.

Prof. M.L. Wadekar was the third child of Durgabai and Lalji Bappaji Wadekar, born after his two elder sisters, viz..Leelavati and Prabhavati. It is an irony of fate that he lost his father when he was hardly of three years, but, this irreparable loss was -so to say-compensated by his lovable maternal uncle, who took upon him the responsibility of looking after him -not only physically, but, even intellectually too. He inherited from his maternal uncle the scholarship in different fields like Vedanta, Philosophy, Dharmashastra, Purana, Classical Sanskrit Literature etc., which stood him in good stead throughout his bright and brilliant academic career.

Prof. M.L. Wadekar - a born Baroda boy- was educated in the famous Junior Model High School, Dandia Bazar, Baroda, where he had the privilege of having another great gentleman scholar-the late Vamanrao Agnihotri, a Sanskrit grammarian-as his teacher.

After his schooling, he joined the M.S. University of Baroda as a student of the Arts Faculty and Graduated with Distinction in 1975 with Sanskrit and Philosophy and secured a First Class at his M.A. in 1977 with the same two-subject combination and won Prizes and Scholarships. On both of these crucial occasions, he had to appear for the Final Exam under tremendous mental pressure,viz. in 1975, he lost his maternal aunt(wife of Padeshastriji) and in 1977, he lost his mother. Despite these emotional setbacks, he proved his mettle by securing good grades and proved that "he is the chip of the old block".

After that, this shy and unassuming young double Graduate was goaded by his Maternal Uncle to devote his time, money and energy to do some pioneering Research in the most neglected field, viz. Reconstruction of the Devala Smriti. Padeshastriji saw to it that Prof. M. L. Wadekar puts in every effort in collecting source materials for this Herculean Task and guided as well as encouraged him to take that Thesis to completion, though Prof. A.N. Jani was his official guide. This work put him on the map of scholars.

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Despite this academic distinction, Prof. M.L. Wadekar was very Soft in his approach. After successfully completing his Ph.D., he started his career in 1983 as a part-time Lecturer in Sanskrit at the Sheth P.T. Arts and Science College, Godhra.

He wanted that his *janmabhumi* should be his *karmabhumi* also, hence, he shifted to Baroda and was appointed as a Proof-reader in the Vishnupurana Project in 1984. After four years, he was selected as an Assistant Editor and worked in that capacity till June 1994.

From 1st July 1994 to 25th September 1996, he worked as the Deputy Director and finally on 26th September 1996, he was appointed as the General Editor in the same Department. He rose from the lowest post and rising to the highest position by sheer dedicated work, coupled with scholarship and enthusiasm to work hard and tirelessly. I have never seen any other scholar than. Prof. M.L. Wadekar who put in so much of toil in his assigned work, besides, helping others also in their official work/duty.

It is generally believed that administration kills a scholar but Prof. Wadekar proved it wrong. It is very important to look to the stupendous and prolific research work done by Prof. M. L. Wadekar.

Right from the publication of his Thesis on the "*Devalasmriti*-Reconstruction and Critical Study," in two volumes in 1997-98, he never looked back and regularly produced some quality publications, like *Krutyakalpataru* of Lakshmidhara, *Devimahatmya* with Nilambaracharya's commentary, *Gopinathasaptashati*, Janardana's commentary on the *Meghadutam*, *Contribution of Ramachandra Pandit to Sanskrit Literature* and *Aspects of Manuscript Studies* speak highly of his scholarship. He also edited the Sanskrit and Marathi papers of his uncle, the late J.S. Padeshastri. His other edited volumes also are a testimony to his scholarship and sincere work. As a General Editor of the critical Edition wing he ably brought out the Critical edition of two volumes of Markandeyapurana. On his last day in the Oriental Institute he finalized the tracings of the third volume of the Markandeyapurana also. His last work, viz.the edition of the *Ganesha-atharvashirsha* with Gujarati translation, marked the end of his scholarly career, though he had planned many other publications.

He leaves behind his wife, Medhaben, his daughter Ashvini and son Prathamesh. We pray the Almighty Shri Ramachandra to give strength to them to bear this loss and send our condolences to the members of the bereaved family.

Siddharth Y. Wakankar

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